

RATS IN THE HALLWAY

\$ 3.00 £ 2.00

rith #14

a new found glory . consumed . still left standing . angels never answer . guy smiley
the anniversary .

FREE 29 Song compilation CD w/ tracks from
CONSUMED, GAMITS, OVER IT, AS FRIENDS RUST, DWARVES, UNCLE AL, SAVES THE DAY,
MIDTOWN, TURNED DOWN, GRADE, CRISPUS ATTUCKS, MAN WIO PLAN, OSKER, DIVIT,
ALKALINE TRIO, NAKED RAYGUN, SNAPCASE, STILL LEFT STANDING, DOWNWAY and more!

MODERN RADIO

RECORD LABEL

P.O. BOX 8886 MINNEAPOLIS MN 55408
MODERNRADIO.HOTMAIL.COM WWW.TCHC.ORG/MODERNRADIO



KILLSADIE BRAND NEW UNIT

SPLIT 7" ON GREY VINYL SPECIAL
PURPLE VINYL DIRECT MAILORDER
ONLY NEW SONGS BY BOTH BANDS

MRRL 003



GROTTO "GET A HUSTLE"

FULL LENGTH CD FOR THIS ST. PAUL
THREE PIECE. SABBATH INFLUENCED
PUNK HEAVY INDIE ROCK.

MRRL 004



THE HIDDEN CHORD

I'VE BLOWN IT AGAIN R.W. NOT THAT CLEVER

DEBUT 7" FORMER MEMBERS OF
ORDINATION OF AARON, KILLSADIE
& MISFIRES.

MRRL 002



THE MISFIRES (DEAD END EXPRESSWAY)

FULL LENGTH LP CD LIMITED
NUMBER ON PINK VINYL
MAILORDER ONLY PUNK ROCK
HUSKER DU MEETS THE CLASH

MRRL 001



THE ENDING AGAIN 7"

DC INFLUENCED ROCK 'N' ROLL
HARDCORE ALA SWIZ FAITH FROM
MPLS

MRRL 006

NEWEST RELEASE

"MODERN RADIO PRESENTS VOL #1"

7" COMP WITH AMP 176, THE HIDDEN CHORD,
THE FORTY-FIVE (FORMERLY MAGNATONE) & THE
SELBY TIGERS. ON COLORED VINYL.
MRRL-005

UPCOMING RELEASES

"MODERN RADIO PRESENTS VOL #2"

FEATURING DILLINGER FOUR, THE REAL ENEMY,
LIFTER PULLER, THE PLASTIC CONSTELLATIONS &
DREDNAUGHT EX-ASSRASH

THE PLASTIC CONSTELLATIONS

"LET'S WAR" DEBUT FULL LENGTH. CO-RELEASE WITH
BLOOD OF THE YOUNG

DISTRIBUTED BY:

EBULLITION, BOTTLENECK, SOUTHERN,
LUMBERJACK, NO IDEA, INSOUND, K,
SOUR TOOTH (CANADA), PSYAW

**DISTRO'S & LABELS GET IN TOUCH
ABOUT TRADING & DISTRIBUTION.**

7"= \$3 LP= \$7 CD= \$8

OUTSIDE U.S. ADD \$2 SHIPPING EACH ITEM
CHECKS CASH MONEY ORDERS TO:
MODERN RADIO RECORD LABEL
P.O. BOX 8886 MINNEAPOLIS, MN 55408

INDECISION

RELEASE THE CURE

BRUTAL, HONEST, UNCOMPROMISING HARDCORE FROM BROOKLYN, NEW YORK
13 new songs produced by roger miret [AGNOSTIC FRONT]

THE CURE WILL BE ADMINISTERED TO THE SURVIVORS
WHEN IT IS DECIDED THAT ENOUGH PEOPLE HAVE DIED.
THE CURE WILL BE ANNOUNCED AS NEWLY
DEVELOPED WHEN IN FACT IT HAS
EXISTED ALL ALONG.

to receive a free 2-song sampler, contact:

MIA RECORDS
315 church st. 2nd floor
New York, NY 10013
p) 212) 966) 9664
f) 212) 966) 1287
info@mia-records.com
www.mia-records.com
band correspondence:
INDECISION NYC@AOL.COM

ALSO AVAILABLE THROUGH MIA RECORDS

CANDIRIA
PROCESS OF SELF DEVELOPMENT

cd/lp \$7ppd
7"s \$3ppd
t-shirts \$6ppd
NO HIDDEN CASH ONLY NO CHECKS

THE MESSYHAIRS

"Dead Scene"
new full length cut on CD/LP

!! OUT NOW !!

also available:

Facet//established watchers 7" ep
Crestfallen// 7"
Sevenlucky t-shirts//white&grey(lg/xl)

SEVEN LUCKY
RECORDS

sevenlucky records.po box.9546.denver.co.80209
e-mail.sevenlucky@aol.com

NO CONTENT

RITH 14 5

The best damn intro you've ever read 6

Mike Becker, writing from the UK 8

Comfort Creature KAP ATTACK 10

Christian Beansprout is still PUNK POP 12

Emo Glasses (God I hate that word) 16

The True Vegas.. The Las Vegas Skinhead Murders 20

"Brent's Song" - by the incurable Kris Daub 23

A teaser before..... 34

..... A legacy starts: the adventures of See and Reo 35

Once every four years, Leap Day 2000 launches RITH web site 37

Hating ATOM and HIS PACKAGE 38

Fraternalities are killers? Or is it hazing? 40

Poetic Terrorism: Feranti is back 44

RITH 14 CD compilation madness 46

GUY SMILEY = Canadian hardcore 50

A NEW FOUND GLORY gets kicked out of Denny's 54

Amazing has a new meaning: STILL LEFT STANDING 58

UK dueling guitar rockers take over US. CONSUMED. 62


How do you pronounce Moog? THE ANNIVERSARY 66

ANGELS NEVER ANSWER get strip searched in Mississippi 68

Music reviews up the smacker 74

And then.... there were ZINES 87

Back page, Back issues 91



DISCLAIMER- even though the
cover looks all artsy I just wanted
all of you to know that I am by
no means selling out

cover photo by S
cover graphics by John
this photo is HWM by S

SESSIONS

www.sessions.com

Send \$1.00 for a catalog and a sticker- Sessions Records, 15 Janis Way, Scotts Valley, CA 95066



RECORDS

SESSIONS compilation CD "THE WAY IT SHOULD BE"

Featuring
AFT
Pu Manchu
Good Riddance
Fury 66
and
many
more!!



check out these
bands that are
OUT NOW from
SESSIONS
RECORDS



Model American CD

CD 5



Fury 66 CD

7 inch
vinyle



GWAR 7 inch



AFT/Swingin' Utters 7"



Descendents 7 inch
and many
more...



Look out for
Turnedown's new CD,
"When Things Go Right"

7" available now!



COMING SOON M23 7"
ALL FOR THE SAKE OF ALMOST



FULL LENGTH LP
COMING IN APRIL



Purchase any CD or four 7" s
from SESSIONS RECORDS and
get a free MOCK EP!
Check out our website for details



radar
mercury



3-song 7" 4-song CDep

AS FRIENDS RUST

AS FRIENDS RUST



5-song 8"/CDep



4-song 12"/CDep

 **Doghouse**
RECORDS

WWW.DOGHOUSERECORDS.COM
P.O. Box 8946 Toledo, OH 43623 USA

Mailorder Prices: 7"-\$3.50 8"-\$5.00 12"-\$5 CDep-\$6 Priority Mail-\$3.20.

RATS IN THE HALLWAY

#14

THE BETTER THAN KICK
IN THE PANTS ISSUE

Rats in the Hallway
PO Box 7151
Boulder, CO 80306
www.ratsinthehallway.com
wilds@colorado.edu

Ad rates-

Full Page (7.25" x 10")	\$125
Half Page (7.25" x 5")	\$70
Third Page (5" x 5" or 2.5" x 10")	\$50
Fourth Page (3.75" x 5")	\$35
Sixth Page (Special price 2.25" x 5")	\$20

Checks are made payable to "Stefan Wild" and not Rats in the Hallway, and I mean it.

no place for a hero



new album

"casting line"

out february 22, 2000

available from cloister records

190 s benton st lakewood, co 80226

email cloisterrecords@hotmail.com or

noplacforahero@hotmail.com

\$8.00 ppd.

COSA NOSTRA RITH:

(here's the to the entire family that we've become and to all the times we have had and will have together)

RITH USA:

Stefan Wild

RITH UK:

Mike Becker

Paul Phillpott

RITH Digital:

John Fisher

Matt Carter

Elliot Linke

RITH Chicago:

Jesse Larner

RITH East Coast:

Megan Briggs

RITH Support:

The B.C.P.

RITH Faithful:

Scott Kaplan

Ed Mitchell

Kris Daub

Christian Beansprout

Brad Lewis

Ross Haenfler

Andy Wild

Hilary Petrock

RITH Contributors:

Seth Ferranti

Dan Butcher

Eric Rasmussen

Dave Paco

Jeff French

Michelle Fester

Evan O'Meara

Justin Vamped

Lindsey Kuhn

Mark ROG

Harvey Pughes

Reviewers:

Mike Becker, Jim Berres, Brooke, Nik Buenning, Chris Douglass, Michelle Fester, John Fisher, Aaron Harvey, Jesse Johnson, Brad Lewis, Ed Mitchell, Alex Moorehead, Hilary Petrock, Andy + Stefan Wild

Circulation 5,000

Published Quarterly

"Do as you would be done by" FNWS

The best damn int..... well, nevermind

So here we are; new issue, new times, new words, new stories, new headaches, new problems, new hands, new stress.

Killing my Brother

Ever since I can remember, my brother has been attracted to injury. I don't mean that he himself wishes to be the poor victim of undue harm, it just seems that all sorts of crazy predicaments run head first into him. I hope that by calling his attention to it, we can end this cycle of abuse from above.

Here it is: When he was two years old he first found himself in the hands of sudden peril; we had just moved to Hernando, Mississippi and our house was a work in progress in its final phases of construction. But, the rails on the deck had not been finished and, you got it, he ran his walker off of the deck and plunged down to the Mississippi soil below.

The first injury that I remember my younger blood receiving was a direct result of me. Now, I still can't believe that I would ever do this. But at the same time, I know that I must have because my family just couldn't have gotten together and conspired (and held it against me for the rest of my life). We (he was 5 and I was 7) were playing in our massive concrete-floored garage with all of the stuff you find in a garage, and (of course) the agricultural lifestyle means you've got some pretty fun things to play with in there. So, I took a 5 pound meat hook (I don't know what that was doing in the garage), placed it in a fishing net and started swinging it over my head like a lasso. BAM! Right into the back of my brother's head. There was quite a dent, and some grudges borne over that one. The next time (he was now 7) my brother ran into trouble was when our family was hanging out at this little cabin we had in Mississippi. It was a nice one-room deal with a fat stove and a single table that we would often retreat to for the weekends. We'd go fishing and hang out in the sun on the adjoining property. It was one of those fine, sunny weekends and we were enjoying a nice Saturday afternoon lunch; probably sausages roasted over an open grill. It came time for dessert and Andy fetched the cake (from some supermarket or another) from the cabin. But, the dog we had at the time had other intentions. That was his cake. You probably already know how animals can be with their insistent begging that more often than not turns into a physical quest for whatever the item of their pursuit may be. The dog won, and he was chomping down on that cake faster than -you know what. So, everyone was like, "Damn!" and Andy tried to take the cake back from the dog. But this dog wasn't giving up that easily. He bit my brother right in the face. Andy needed stitches on his forehead from the dog's upper teeth and stitches under the chin from the dog's lower rung of teeth. It was honestly a scene right out of, "World's Worst Pets Turned Bad."

And that's not all that happened to my brother during his marvelous seventh year. My father was sawing firewood for the winter (you'd think there'd be no such thing as a Mississippi winter, but you'd be surprised what humidity can do) and my brother and I were helping out. We handed my father piece after piece of scrap-wood to be sawed. But my brother was horsing around a little too close behind my father.

The next time my father brought the saw over to his side after finishing a piece, the top of my brother's hand was shredded. He was of course rushed to the hospital -and it's still one of his coolest scars to date.

Shortly thereafter he found himself the victim once more. While at Sunday School, he was picking something or another up from the ground at the exact instant that the table he was near was bumped. The corner of the table found its mark on his outer eyebrow and yet again he found himself under the skilled needle and thread of a doctor.

It was at around this time that my parents moved to Colorado and my brother (and the rest of us) probably hoped that the move would eliminate some of the attraction that injuries somehow felt toward him. He was even dealt a multiple year break (until he was 11 that is) from severe pain. But then. . . Sixth grade rolled around and it was time for a big, weeklong trip to Crow Canyon to study ancient Indians, and his streak abruptly ended. This time, he fell off the top bunk of a bunk-bed and broke his arm. No blood shed on this occasion, but it was definitely an indication that the accidents were not over for him. That very same year he broke his foot while running around and jumping off of obstacles on a field trip to the state capitol.

When he was 14 (or so) my family went for a hike along a stream and found a nice 14-foot waterfall that we traversed at the top in order to continue along our set path. Andy slipped during the crossing and plummeted to the rocky stream below (the height alone was potentially fatal), he stood up, shook it off and we went home because it just wasn't worth it any more.

I ended up injuring him again when he was 14 in a pick up hockey game. We were both scrambling for the puck and we reached it at the same moment, causing the puck to come flying upward -smacking him squarely in the forehead, he gets a nice concussion, another big welt and one hell of a headache.

When he was 16 he was down in the cellar and backed his shoulder into a nail protruding from the wall. When the pain hit him, he promptly jerked around and ripped the rest of his shoulder open. And later that year it was on the ice again that he was dealt a blow by a hockey stick to the head and was once again sent home with stitches.

The lesson is this: don't ever complain about what life hands you. Next time you're pissed over some crappy band breaking up or losing your job, think of my brother and the lifetime of injuries that he has already received in his first 19 years. And don't ever, ever tell him he's not hardcore.

(Sorry for being the cause of two of those injuries, Andy)

On a Shorter Note:

Over and Done

It's Monday afternoon, I've got two pages left to do and the sun is shining so brightly that I am going crazy with all of this locked inside business. Enjoy the best issue to come through these parts since day 1, and especially enjoy the CD. Next time you're thinking about complaining about how

expensive punk rock is getting, look at the price of this 92 page zine plus 73 minute CD.

Scott Kaplan's favorite band is Green Day

Big time congratulations are due to Johnny Seven for his recent marriage proposal and it's subsequent acceptance.

A Springtime in the back of my mind

The weather is getting better and I had the most tremendous urge to just grab my bike and bike all over town today. A bike is a great thing to have, and it helps teach you not to rely on cars whenever possible. Before I tell you that you should bike as much as you can, I'll scare you with a horror story. You'll see that there's none of Ross Haenfler's beautiful art in this issue, and this could be attributed to his broken arm. And broken clavicle. And broken ribs. All due to a car-on-bike collision which he suffered on the way to teach a class. I can't think of a worse fellow for this to happen to; here's wishing him a swift recovery. On the brighter side, take ANGELS NEVER ANSWERS' bass player Jacob's advice seriously - (later in this issue) consider the occupation of being a bicycle courier, that sounds like a rad job to me.

A night < karaoke party > worth remembering

Dr. Dre, Weston, Cypress Hill, Iron Maiden, Trial, Ice T, Saves the Day, Iggy Pop, The Who and way too many metal bands I didn't know, all found themselves converging onto the Shogun house for karaoke madness two weeks ago. It was rad. Props to those guys for always throwing the best parties,

Props to the BCP for always showing up. And props to the 11 RITH family members who made it there, the most we've ever had in one place ever.

Take Your Pet To Work Day

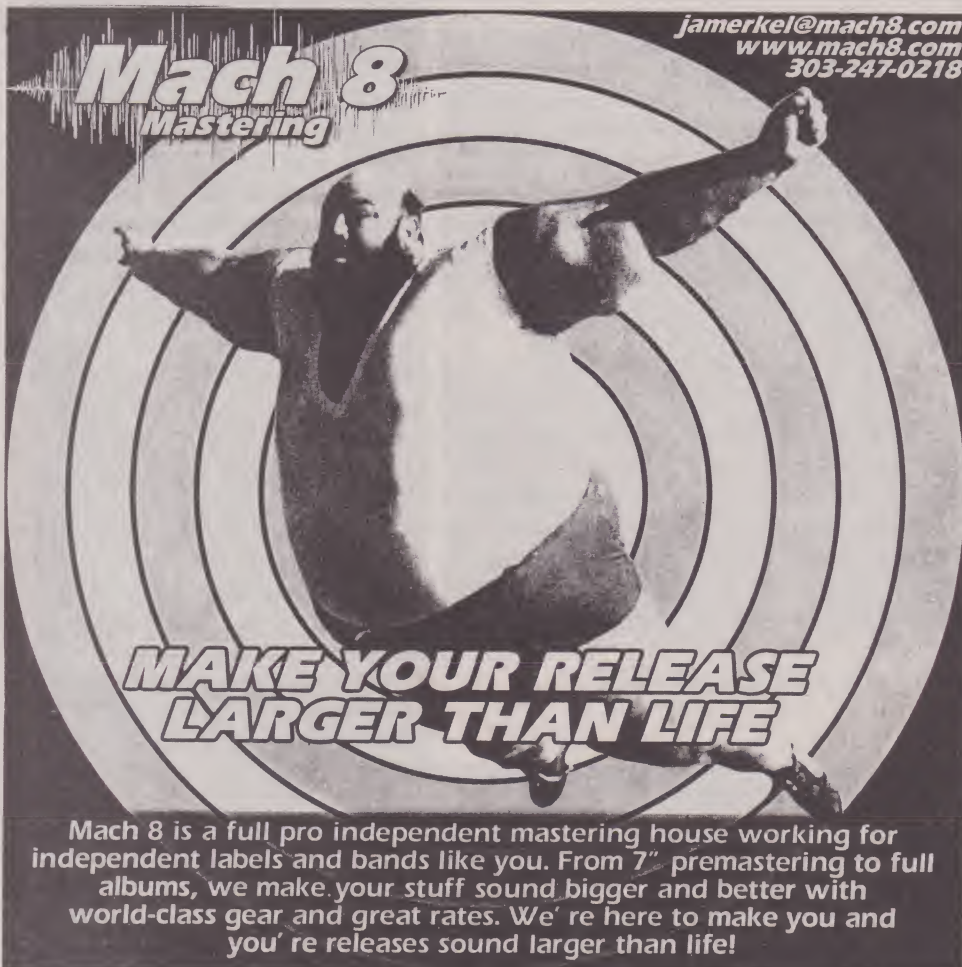
It seems like there are so many "Take Your daughter/ brother/ son/ sister/ wife/ friend To Work Day's" that I think we might as well be bringing domesticated and undomesticated animals to work as well. It's time to finally get back at that boss with allergies....

Lastly

It's been a trying issue, but then again, when hasn't it been a trying issue? The new web page opens up in a week, but I still have 3 exams to get through until then -and I'm not sure if I'll honestly see it's inaugural day. For the first time ever, I feel like I am breaking down. Breaking down from all of the normal tasks that I have lined up for myself: school, work, band, zine, friends, records, Hilary, whatever. Stress-induced sickness set in last week and my snot is still coming out an ugly yellow, and the damn zine isn't even in the hands of the printers yet (it will be in 12 hours though). Virgil keeps calling and making sure that it's going to be back in advance of the ship out date, and my parents called and said they were thinking of coming by next weekend. Brad wants to drive to Kansas City for a rock show (Small Brown Bike, Discount and others). I just sold a bunch of stuff for over \$200 on E-bay that needs to go out. I need to find the perfect place for our punk house next year. I feel like I need to be by Christian's

side as he goes through his relationship problems and I'm prevented because of the distance between us. My cousin from Switzerland randomly sent me an email after doing a search on the web for me and I still haven't had time to email him back. I mean, who DOESN'T have time to write a response email? I wanted to read more this semester and get outside 4 times a week -haven't done either in over 14 days (at least not for pleasure). I haven't shaved in a week and I'm starting to wonder how long it will take for me to grow out a foot-long beard like a hermit. Just because, "That would be cool." The plethora of unrelated piles throughout my living quarters are so deep that I'm starting to certify people as skilled, scuba divers before they're allowed to enter. Sometimes I don't know why. Don't know why I do this. I do this to do this. Thank You. Good night.

As always, Leatherface live performances, bootlegs, peel sessions, memorabilia, secures lifetime subscription. And as always, Evergreen High School Football Still Rules



Mach 8
Mastering

**MAKE YOUR RELEASE
LARGER THAN LIFE**

Mach 8 is a full pro independent mastering house working for independent labels and bands like you. From 7" premastering to full albums, we make your stuff sound bigger and better with world-class gear and great rates. We're here to make you and your releases sound larger than life!

jamerkel@mach8.com
www.mach8.com
303-247-0218

With the RITH UK office now open, and classes in full swing, it's clear that Mike B. has

landed in the uk

Mike B. from across the Ocean . . .

So, it's Friday just now, as I write this. And for the first time ever I'm bothering to hand-write my article before I type it--because I can't stand the thought of sitting in front of a computer anymore. This last week for me has involved me sitting in front of computers for days on end. A stationary existence it has been. I've only needed to eat about two small meals and sleep for 4-5 hours because the only physical activity I've done for the last week is to walk 300 yards to the computer room and back. But essays are done now, and I have an even stronger repulsion against any profession in which I'd sit in a cubical for 8 hours a day typing away.

So, I find myself 7 time zones away from perhaps one of the most exciting events in RITH history--the CD release. It's weird that I'm not there, it's weird that I'm not part of it. I remember issue #11 and the excitement with which Stefan and I sat in the cafeteria of Kittredge Commons and added up the money that we had. It turned out we would have broken even for the first time ever--no out of pocket money for printing *or* mailing (just the odds & ends like photography and its development, long distance phone calls, shipping supplies--to name a few of the bigger ones). We were used to throwing money into every RITH issue, and so we just sat there, and I think that Stefan felt as proud as I did . . .

. . . The first RITH issue that I read was #4 and #5 which had floated down to the city high school I went to through the hands of a fellow ex-EHS (Evergreen High School) student who knew Stefan from marching band (which is still not punk rock). I had remembered Stefan saying something about a newsletter of something he had been planning during my first semester at EHS, but I transferred at the end of that semester (to come back later) before the birth of RITH. I can only speculate what the RITH production was like then--couple bottles of white-out, lots of double-back tape, thick magic markers; add together with some cut-up text and cut-out images; take to the photocopier; collate; staple; fold; keep in your locker and try to get them into others' lockers. But I wasn't there; I was only reading #4 and #5 from my city classroom. I went back at EHS for the first step RITH took: newsprint--but I wasn't involved in it, I was just excited as one copy transferred from Stefan's locker to mine (I remember the excitement while looking around for 'Pat Turner' who'd already given strict warnings about the distribution of this 'annoying' publication on EHS property and was threatening suspensions and expulsions). Then along the way I got more

involved with RITH, fucked somethings up here and there, learned, and kept going . . .

--But here Stefan and I sat in the cafeteria of Kittredge commons and a thought started to form. There were always times when Stefan and I would express our dreams for RITH. I think I've always been more of a dreamer than him, or perhaps it's just that I'm more apt to vocalise them--'when do you think we'll be able to do a *colour* cover like "The Hooligan"?--this was my first vocalised dream. Then I'd get ahead of myself and dream of being able to do a flexi-7" insert, just like those really 'special' magazines my sister and I would get in elementary school (and with excitement we'd get Mom or Dad to turn on the entertainment system's bright flashing lights, turn some knobs in every direction, and out would come *real* entertainment. In innocent excitement we'd *truly* be entertained, not concerned about the issues of major corporations distribution of 'art' and the environmental issues of producing millions of copies of



Antarctica at Club 156 playing for the BCP

disposable vinyl. We'd be entertained by the *event* going on, not really by the music)-- and this was one of my dreams, to produce this flexi recording (for my friends who wouldn't see it as 'disposable art') and in some way create this excitement and raw entertainment. However another dream that was vocalised more often was about a better cover. Our issues were being damaged through mailing, and it was expensive to mail the issues in envelopes. It also seemed such a shame to let Ross's and Dave's breathtaking art be based on the dull grey of newsprint.

So Stefan and I looked at our own bank accounts, and saw the sum that was usually allotted to RUTH still there, then looked at each other and well, the decision wasn't even a little bit grey--Ross and Dave were going to get black and white--RITH was going glossy. We had thought of breaking even for the first time ever for just a split second--"Fuck it, we're doing it" came the words out of somebody's mouth and out of both of our minds--the important thing was that we *could have* broken even if we had wanted to. But we didn't. We knew that this was going to happen in the next couple of issues. But it was an utterly spontaneous decision for the issue, I think we were a week from pressing. Stefan

asked me if I knew what it meant, and I nodded my head 'Yes'--we were going glossy! The *real* excitement surrounding this new event, this new phase at RITH was better than the innocent entertainment from flashing lights, turning knobs, and flexies. And for this, I was there. But it wasn't until later when I went to the printers that I did know what all of this meant; my jaw popped off its hinge and gravity grabbed up and pulled it down--I remember thinking 'Holy Shit! This is RITH? This Pile? Holy Shit! This is ours. I'm walking out of this warehouse with 2,500 of these!' and I picked one up, saw Dave's beautiful art shine in black and white like it should, and the issue felt a little bit heavier. This magazine in my hand would survive the trip to New York or Alaska no matter what any disgruntled postal worker tried or did. And 2,500 of them went into the back of my truck, and my truck drove a little bit slower than it did the last time I pulled away from that warehouse.

So where is this column going, and where am I going here? I haven't a clue--so let's look where I am here. 7 time zones away. It's not going to be my truck that carries issue #14 anywhere. My bed won't be 4 1/2 feet off the ground, on top of cinder blocks and 5,000 issues. I'm not going to be part of this huge production that I can only speculate on. I couldn't twist Stefan's arm to put my favourite band or bands on the CD. The only part I'll play is this little column complaining about my lack of involvement.

But hang on, I think I've found where I was going. Here we are. I gave you a little RITH history for a reason. RITH history is here right now, in your hands and in your CD player. It may not be big to you, but to everyone at RITH it's beyond huge. I can only imagine the stress, ulcers, and insanity Stefan is feeling--thank god I'm not there! I can only speculate on the buzz going around the RITH circle and the community surrounding it, as they flip through the pages and pop in the CD. And here I am in this weird position somewhere between 'ex-RITH' and 'RITH columnist' as well as 'average Joe-shmoe who reads everything after printing' and 'UK distribution'. I feel like a mediator between these worlds, and so I have something to say to both of them:

RITH--rock on!, congrats!, way to go!, I'm proud. Thanks for loving art--and not only having something to say about it, but also battling to keep a medium going for its discussions. RITH's journey is amazing, especially if we look at the core RITH kids from EHS and how we're all still together and in touch (New Years rocked!)--and we can't forget everyone--all of those people that I feel are just as much my family as the future RITH kids I met at Evergreen Jr. High School-- everyone who has saved our asses along the way. Only with your tremendous help has RITH become what it is today--so 'larger than life'. I laughed when new companies would call and request to speak to Mike or Stefan--well that was pretty much their only option, unless we were at class and a roommate got it. (Somebody thought we had an 'office' with 2 lines, they didn't realise it was two different dorm rooms and that sometimes we put issues together [like #12 for the 2nd time] in the basement of people's houses that we don't even know--Stefan's friend was house sitting and here we were throwing the issue together in the 'office' of a strange basement with a strange dog walking over everything we had laid out). RITH is tiny in the way that you small number of people do all of *this*--but it is huge in respect to what it has in it and the power it has to accomplish things. This is only because you pour your heart and blood and time and energy and all the other little things (like scanning pictures between class for 20 min. when you only have 10, and you're late). THANKS. It's worth it.

Now I turn to all of the readers. Thank you as well. Whether you paid us for the issue in your hands, or if you're one of the few people that get it for free because you give us so much support which is never shown next to the table of contents--THANK YOU. Without you, everyone at RITH would be sitting around with a lot of things to say but nobody to say it to (Stefan would also bug everyone with his newly found free time--double thank you!). Whether you see us at a show and say 'good job', write us a letter from far away, or simply pick up an issue without ever talking to us, thank you. Whether you know it or not RITH is here for you--for your hands, for your eyes, for your mind, and now for your ears.

CHEERS

-mike b.-

[afterthoughts: 1) I got a lot of shit from these Britts about my last article. I need to make a correction: It's only the cheap University lighting that flickers before it comes on; the rest of this island has in fact discovered the light-bulb and most have incorporated into their homes. --sorry. 2) I'll eventually get around to writing an article about the federally funded University system in England, the re-instating of tuition fees, and the political struggle of English students against this action (hopefully reporting on their success). Possibly with a discussion with a member from Fagots Fighting Fees (FFF) on why the new fees hurt homosexuals and other minorities 2 x as badly. 3) I apologise for the emotional reminiscent mood of this column, but I truly do miss the Colorado scene (2nd of Jan. rocked!) and I was going

to write about my travelling (hey Sage & Sharon) but thought it might be boring for you to read and hard for me to put these life-altering events into words that could reflect them properly. Fuck -- maybe I'll try sometime. 4) Fury 66 is over, and I want to thank Joe, Joe-fish, Mickey, Rye, Jeff, and everyone else (Mikala too!). I'm hating life now, but I wish you all the best of luck in all that you do and hope to see you again shortly (you were right, the tofu scramble @ Foolish Craig's is fucking good!). Save some shirts and sweatshirts for me 'til I get stateside again! 5) Bands that I've seen out here that are amazing and I want to bring back to the states: Endstand (very, Furry66-ish, and the lead singer even has a tattoo on his elbow like Joe!)--excellent, from Finland and on impression recordings (Germany) but sing in English. Stinkn'Pole Cats--'if Screeching weasel came from Italy'. . . so true, sing about 90% of their songs in English. Only non-opening band at the Free Butt that the crowd made do an encore. Also Kastratio, which I haven't seen live, but their tracks on the merwi records/halla-julkaisut demo "Better Tomorrow? Volume 2" rock. Lyrics in Finnish--anybody able to translate? 6) This week I'm meeting up with some Brighton punk-rock locals to go over the nitty-gritty of doing a sister scene between Brighton and Boulder/Denver. My dream: have the cities act as a base camp for bands touring over seas, have a swap of local recordings and 'zines, and set up punk houses for travelling punks to crash at. Want to help in the States?--get in touch with Stefan. 7)--the last one. I'm jealous of you all--I'll get this issue at least 1 month after you . . . so do me favour, read a column or two again, and turn up the volume a bit higher . . . -mb.-]



Chris from the Gamits rocking

Keap Attack: Flw Season

The night's transgressions left me with regret and a bleeding shin. With the sun tucked neatly into its bed, and my cauterized wound stuck to an elevated argyle sock, I sat down on a rock by the Walnut Street bus station to figure out what to do with myself. The bars, the endless parties, and the redundancy of drinking story themes written only to topple shallow literary foundations left me with a knot in my stomach. Hundreds of mornings spent twisting a throbbing hangover knife into my head, and still no one's really counting. These anecdotes always work out in two dimensions on paper, but that won't quell the wishes for an end made by a heartbroken liver. The pursuit of happiness brought me home to sleep and wait for the inevitable, but what else can you do with the inevitable?

Unconscious impulses fueled a battle for the batting title in my head. Morning brought on an illness that stuffed my nose. Streams of snot like dried up creek beds weighted my pillow down with crusty force. The molten mucus flows hardened as my volcanic nostrils cracked in pain. I looked down at my pants and the knees were caked in blood that saturated the surrounding denim and seeped into my sheets. I grabbed for my wallet and discovered it was no longer holding cash that was there a day ago. Now it tried to contain emptiness that already leaked into my head. All that was left was a desire to piece things together.

In retrospect, it all started before this, but for the trappings of this story, it began with a simple game at the dinner table. Charles and I traded shots of whiskey while trading an acoustic guitar and trying to write a song. As our passes became increasingly incoherent, so did our slurring. Somehow between the bridge and what I remember as a ripping chorus, the bloodstains on my sheets, I had a lot to learn. Later Charles informed me that I told a bunch of cute girls about the time I saw my grandma naked, wasted my knees by tripping over a curb, spent all my cash on Illegal Pete's burritos while entertaining the cue, and then we shared a taxi ride home upon which point I passed out and head butted the girl next to me.

Then we stumbled through the door and

into Warren. He greeted us with sober eyes as I returned the glance with a blood-shot wink. Apparently, I sat down on the couch, pulled out a wayward dollar, cornered it with four quarters, uttered something in gibberish, and tripped my way downstairs. He laughed as I played the fool and reinforced his belief system with my own storytelling stupidity. It's just another pissing contest when it comes to these fables, but I'm not as talented at resolution as Aesop's turtle and hare.

Nights like this are no longer new. They date back at least one generation in my immediate family, but the genes have been in place for a lifetime. I thought badness wouldn't be a problem, because my mother's father never needed a hairpiece. I knew anxiety would end up being an issue, since my mom spent all five of my in-home teenage years fretting about everything. I'd grow the manly chest hair like my Dad, but couldn't learn from his mistakes. His bout with alcoholism was a wind whipped canyon full of treacherous rockslides. Steeped in secrecy, he did a good job hiding it from an optimistic family, but not a nosy child poking through parental drawers.

I used to come in from building snowmen, staging innocent wars, and living wintertime dreams with youthful glee, to a warm home. People talk about the feelings of invincibility teenagers have. They believe they will take over the world. But fifth graders don't even comprehend reality, making them even more untouchable. Ironically, the smudged ink on a simple piece of hiding paper destroyed the concrete walls of perception that my parents built around me.

"I'm not going through this again. Clean up or we'll leave you."

Tucked neatly behind folded socks and yellow pit stained T-shirts that reeked of detergent, hid the first piece of evidence that things are not always what they seem. I didn't want to show my brother, I didn't want to show my best friend. I just wanted to be small enough to cower in my own pure sock drawer, but now feared what lurked there. Blissful in ignorance, tainted in knowledge.

I began rummaging around his desk and discovered AA brochures, which jogged my memory. Images of prior conduct raced out on the table. When I was eight he brought a twelve step book on a family visit to Rochester. On my seventh birthday, I got the Millennium

Falcon, but not the well wishes of my father who never showed. The next day he greeted me with an excuse about work. Some of my friends had it worse, but this hereditary disease went unheard as it tiptoed into my life.

When I used to kneel beside the toilet after too much booze, purging everything inside, alone, I would swear to God that was the final time. Then I lost my faith and those words meant nothing. My Dad could have given me prior notice of these genes, yet never spoke to me about the hand-me-dawn disease being passed like a holey sweater knitted by grandma. As he and I discussed my obvious paternal features, nose, hair, and work ethic, we missed the leaves of compulsion that fell from our family tree. So I stopped thinking about it, vomited again, and tried to figure out if it was a hangover or the flu.

The cries of personal choice ring loud through the home and ripple the gene pool. When I pick up a cup, I'm conscious of history, even when I drink myself unconscious. Young, insecure, and eager to party, my introverted tongue is still thirsting for one more sip to feel comfortable.

My dad's favorite drink is gin on the rocks with a lemon twist, he even named the dog

after his favorite brand. The first time I got drunk was on plastic bottle gin and flat club Soda. A fifteen year old square trying to fit into the inner circle, I remember that feeling of inhibition. Past curfew and ready to tell my folks off, I finally left a sheepish lie on the answering machine saying I'd be home in time for church. Then no one would put me up, so I went home with this tale between my legs to erase confrontation.

The last time I got drunk on gin, I ended up being clocked in the jaw several times, defecated all over myself, and crashed my Dad's car. Somehow I got away with it based on lies. With my youth waning, it becomes harder to defend these indiscre and harder to hide secrets in with the clean linens. Right now, I have very few responsibilities to anyone other than myself, so the party continues, maybe it won't end. Throughout, I have to be aware of my actions and responsible for the consequences, even the poor choices. My Dad taught me that one too. I love him beyond obligation, and because he has supported me through my mistakes. Unspoken, he cleaned up when he had to for the sake of his family. Hopefully, I inherited his bravery too.

-Kaf

★ DEAD END CRUISERS ★

★ The Zillionaires ★



D.E.C. "Patron Saints of Wheless Lane"
LP/CD \$8/\$9

UNITY SQUAD RECORDS '2000

2 HOT NEW RELEASES
in stores Feb, 29



The Zillionaires "self Titled"
LP/CD \$8/\$9

Still available: D.E.C./ Throwaway Generation split 7" \$4
Throwaway Generation "alive in the streets" CD \$9

mailorder gets
colored vinyl

DISTRO: Bottlenekk, Choke, Very, Revelation, Subteranean, Rotz,
Cyclone, 1000 Flowers, Initial, Green Hell, Pelado, Crash & Burn,
Underground Medicine

UNITY SQUAD RECORDS 354 W 100 N Logan, UT 84321

USR
UNITY SQUAD RECORDS
FINE QUALITY PUNK ROCK

CHRISTIAN BEANSPOUT IS ...

Punk Pop



August 22, 1999 EV

Sundays have always sucked for me. When I was growing up, my parents would dress up like they were heading to a wedding, or to court, or some such event that called for uncomfortable clothing, and forced my sister and me to wear something equally ridiculous, and we'd load up in the station wagon to head to church. Everyone was on their best behavior, wearing their

"Sunday Best", saying hokey shit like, "Hello, Brother so-and-so, isn't it just a wonderful day in the Lord?" (That one would always make me blush. It sounded rather sexual in nature to me.) My dad was a deacon (now, he's a church elder), so he got the "honor" of uttering hollow prayers aloud, speaking his best Christianese, and ushered a collection plate throughout the congregation. Everything was just wonderful, until we were back in the car, enroute to our house. He suddenly lost his "holiness" and slipped into authoritarian shit-head mode. A list of household responsibilities were doled out to us kids, and he and my mother would retire to a bed or couch, with the phone unplugged, as we slaved away. The routine changed slightly when it was football season. Dad was in the blue LaZee Boy recliner, with a two liter bottle of Diet Coke resting on his gut, yelling at the Broncos. This gave him more opportunities to yell at us, and more often than not, this was accompanied by a swift back-hand, if not worse. He was such a raging dick, that we'd do everything in our power to stay busy with our chores, or attempt to go hang out with our friends. The evening would come, and it was at least every third Sunday, I'd get grounded and walloped for something, and they'd go on an Anti-Satan Crusade through my record collection. Later, dad would go around, re-cleaning the house, and sit down to the table to do the budget. It wasn't something I noticed much at that time, but as I look back on it all, I distinctly remember a look of extreme panic and fear on his face, most of those late Sundays. He was terrified that he wasn't going to cut it for his family, and felt helpless in the knowledge that he had to sacrifice his time with his family just to make sure that we had food, shelter, and some sense of security, no matter how meager and hollow it may actually have been.

I'm twenty-eight now, and I don't watch sports or go to church. I have no desire to fake it with all those other fakers, just to go home and be a shit-head to my kid. But on Sunday, I'm still a shit-head. Props to Charles Darwin on his theory of Inheritance of Acquired Traits ... I'm a procrastinating shithead, who stresses the fuck out on Sunday, just like my old man.

Yeah, I get irritated with the littlest thing Bailey does. I yell a lot. I tend to try to clean everything, organize all the files and loose paper shit that hides the carpet (I think the carpet in our room is green), and re-landscape the lawn and garden. And I'm scared shitless that I'm not gonna tread water with the bullshit indentured-servitude I toil through day in and day out, just to provide the basics, very meagerly, for my daughter and fiancée. As much as I am worlds apart from my old man, I'm just like him.

I could analyze it to death. Go into the ramifications of societal conditioning and tradition that led both my father and myself to this very same mindset. But damming "The Man" isn't going to change the fact that I am ultimately responsible to change this cursed "Shitball Sunday Situation". It makes me feel like I fail to spend quality time, with my girls, when I have the day to do so. I'm too busy living out my father's angst to share my family's happiness.

Punk Pop

Continued...

Maybe someday, Bailey will be writing something very similar. Maybe she'll be lying on a leather couch, spewing it all at a shrink. Or maybe I'll break a cycle, and she will have very vague memories of "Gloomy Sunday", if any at all. All I know is, I hate Sunday, my daughter doesn't seem to like it much either, and Shelly seems to think it sucks, too. I'm not sure how to irradicate this thing, but one thing's for sure, I gotta stop writing and balance the checkbook right now.

August 29, 1999 EV

It's Sunday (again). Today is yet another big mess of stress and anxiety. I suppose it's mostly internalized this time, though the same symptoms manifest. So I haven't been yelling and being a general shithead to my significant other and child, just myself. I'm a big, insecure mess (quite like I geared myself to be when I tried out for "The Real World" in San Francisco... yeah, me on eMty Vee... that'd be funny. The casting guy loved my stories and views, but I was still too late to get free rent and product endorsements. Oh well

While I stood around in my room, watching Shelly's mom measure her meticulously, for her wedding dress, I got a bit kooked out. It's one thing when a mother helps a girl, in her underwear, measure herself. It's another thing when you're in your shared bedroom and she's doing "girly" things, in her underwear, but it's a really weird thing when she's standing around, in her underwear, and you and her mother are in the room. I suppose you'd just have to be there. Incidentally, I'm glad you weren't.

All this "moms and underwear" stuff was going on, and it got me to thinking that I'll never have to do something like this. I'm obviously not going to hang out with Bailey, when she's in her late teens, in her underwear. Whatever the case, I went off on a mental tangent (Who? Me?!) and found myself feeling very inadequate as a father.

People are always singing the praises of Christian... "What a wonderful father Chris is!" "How can you do all that and still be such a kick-ass dad?" Well, truth of the matter is, I feel like I'm lacking in the good-parenting department. I feel like I ignore my daughter way too much. Usually it's just to stress out on the bills, deal with social crises in a city full of venomous little shits who make the lives of my friends, and housemates, hell, or to type meaningless shit for the pages of some zine or another. It makes me feel like shit.

Just yesterday, I went to the fucking mall, to talk to the jeweler who's working on the wedding rings. Bailey was so patient, in a boring jewelry store. She asked to go in the toy store, because she wanted me to buy her something. Being pretty much broke, I realized that every time I frivolously spend money, it's always on some music or reading material, for Shelly or myself. I suddenly became very aware that she gets shafted in that department. So, it was the clearance rack. She went right to it. I cringed all the way to the register. I was shelling out \$5.29 on a disaster of falsified gender identity. I bought her a Barbie doll.

Okay. It's what she wanted. And she has yet to understand or identify herself in such roles. Whether I want to expose her to such things or not, she'll get exposed by friends, television, her mother, and grandparents. I'm pretty powerless there, but I can teach her about the alternatives to such obvious stereotypical roles, whether in word or deed. (I don't always seem to live up to the words in my actions, though Shit, I gotta work on myself now, too!) Trying to make up for what I see as personal inadequacies, I just opened a whole new can of worms. Oh well, I made her happy. That was my goal.

I guess I didn't do so bad. I'm always trying. Failing more often than not. But I at least get an "E" for effort. It still makes me have one more thing to stress over and feel anxiety about, on Sunday night. I think I need to vacuum the whole fucking house again, so I'll shut up. Does Sunday suck for all of us, or just me?!

So, I got this idea of doing a "Why Sunday Sucks" Diary, back in August, and well ... like everything else I start, it didn't make it past September. There were myriad reasons I decided to do it, but call it some sort of "inner voice", speaking to me; it was something far more dire I wanted to get out into the open. I've been living in denial of a tremendous affliction, and it's time I came out with it. I looked into the mirror one morning, to find **The Enemy** staring back at me.

Somehow, ideals, and the self-righteous posturing that goes along with them, got in the way of recognizing a terrible disease. I've always prided myself as being anti-sexist, anti-patriarchy, and anti-abuse, but I have to admit to myself, and everyone around me, that that was a lie I told myself. You see that morning I looked in the mirror, I had to admit that I am guilty of domestic violence against my mate. I am guilty of a form of violence far worse and much more crippling. I'm guilty of **Verbal Abuse**.

I never thought I was my relationship through eyes tainted with the blinders of patriarchy, and certainly never thought my actions were abusive. I love my mate more than anyone or anything in the universe, aside (obviously) my daughter. Yet here I am treating her like an enemy a leper a diseased sheep with no redeeming value. Denial runs deep, in the blood.

I don't make this confession with the hope of appearing "noble", because I fall far short of that. I feel it is necessary, due to the

high content of praise I receive in my post orifice box, as far as this column, and my personal views, is concerned. I have failed miserably at living up to the high standards I tout, and for that I must own up to the truth, facing reality, come as it may.

At the time of this writing, Shelly and I have not celebrated our love in matrimony. We are like two strangers, living in the same home. Bailey has spent the last thirteen nights with her grandparents. I've lost two close friends, and my best friend, Shelly. I have estranged my significant other with my words, and my own insecurities. I have failed to uphold my family. We are all suffering, due to my transgressions.

I had originally planned to scrap everything in my file, for this issue, and to write an in-depth look at what verbal abuse truly is, how to recognize it, and how to stop it. Unfortunately, I am no expert on the subject. I am an abuser, and I've had to seek help, professionally, to assist me in combating this horrid affliction in my life, so that I can be a whole man again, so that I can save my relationship, and so that my family can live happily and safely, again. It would be very near-sighted for me to give you any sort of perspective on the damaging effects of verbal abuse at this point, and I would hate to give inaccurate information. I suggest The Verbally Abusive Relationship: How to Recognize It and How to Respond, by Patricia Evans, if you are, or believe you may be, a victim of verbal abuse. This book is the **best starting point for victims**, and it was the starting point of my journey to recovery.

With all that said, I would again like to express my apologies for letting a lot of friends, and a few admirers, down. Most of all, my deepest apologies to Shelly, who opened her life up to me, in love, only to be beaten down by an iron fist of oppression. I love you, Shelly, and it's my solemn promise to be the husband you trusted that I'd be. And of course, Bailey, you love us both and have had to endure so much bullshit, because your daddy is a mean guy, and he lost track of what it really meant to show love, because **POWER OVER** meant "safety" to him.

ENDPOINTS

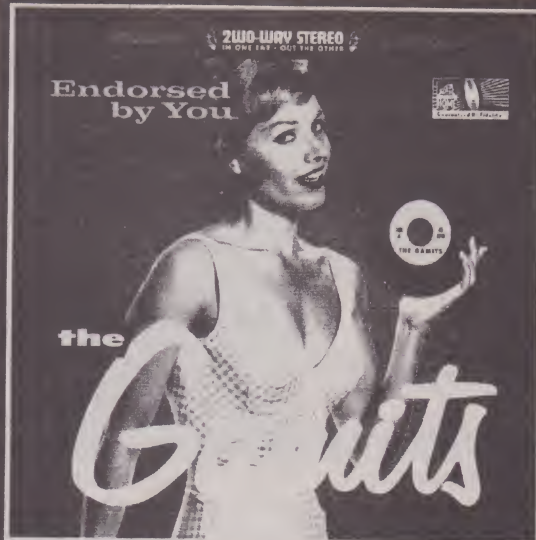
+ If anyone else out there is interested in the UN's Children's Bill of Rights, contact the UN Bookshop, at 46th St and 1st Ave, New York, NY 10017, (212) 963-7680, fax (212) 963-4910. Sorry, I don't have their e-address. Thanks to the fine cats at LA MALA MANZANA, for sending the printouts from their website!

+ If I get my ass in gear, next issue should see the culmination of two interviews with The Criminals slapped together and in these pages... unless the tape recorder suffered through it, quite like last issue's failed interview with Jeff Ott of Fifteen.

+ Would anyone who took photos of my drunken-karaoke rendition of Iggy Pop, at Kap's house, on Saturday, February 5th, please send me copies?! I think they'd be rather humorous, and I would like to use them, possibly, in an upcoming issue of THURTEEN. Photo credits, and a free copy will be given, if you'll oblige. Thanx!!!



As always, all correspondence should be addressed to Christian Beansprout Post Orifice Box 1943, Greeley, CO, 80632-1943. A stamp will speed up response time, and I'm still looking for benefactors to, kick some cash down to keep the THURTEEN #5/ VAMPED! #3 split FREE and, available to all. Oh yes, hate mail and veiled threats are so amusing (loved your comic, Horse Faced Trick!! You're sooo sly!), keep 'em coming. We could use more laughter around our house!



Gamits

"Endorsed By You" CD (SH 018) \$9ppd



"The Gamits are a pop punk's wet dream. They are some weird mix of Weezer, Screeching Weasel, and maybe even the Beatles. They play some of the best pop punk I have ever heard, and in 2 years when everyone's jumping on the Gamits' bandwagon, you can say you were in on the ground floor." - Midget Break Dancing #11

"...any Gamits release excites me. A good blend of good pop and punk. Almost a more male Fastbacks. These guys have a knack for writing some really great songs." (RL) MRR #193

"Colorado's sensational Gamits dish up fast and hooky pop-punk hits like caffeine-addled cousins of The Gain. Big buzzing distorted guitars with distinctive vocals and a real knack for power pop songsmithery. Top notch poppy punk substances from one of the most important new bands in the American Underground." -Suburban Voice #43

Also Available:



"Playing 4 Square" 4 way label sampler CD
The Gamits, Fairlanes, Homeless Wonders, Nobodys, Apocalypse Hoboken, Oblivion, F.Y.P, Decay, Lagwagon, the Ataris, Nerf Herder, Me First and the Gimme Gimmes, Gob, Bracket, Bounder, Over It, Midtown, A New Found Glory and more! (SH 017) \$5ppd
Buy the Gamits and this comp for \$12ppd!

Coming Soon: Homeless Wonders "S/t" CD,
Nobodys "I've Been Everywhere" CD

**CHECK OUT OUR SONG ON
THE RATS IN THE HALLWAY CD**

PO Box 40757, Denver, CO 80204 . www.suburbanhomerecords.com . suburbhome@aol.com



THE ANNIVERSARY



"DESIGNING A NERYOUS BREAKDOWN"



In Stores Now

ON TOUR JAN THRU MARCH VISIT: WWW.ANNIVERSARYROCK.COM FOR INFO & DATES

COMING IN APRIL: REGGIE & THE FULL EFFECT "PROMOTIONAL COPY"



Heroes and Villains/ Vagrant Records, P.M.B. 361, 2118 Wilshire Blvd., Santa Monica, CA 90403 Cd's: \$10ppd Lp: \$8ppd

All foreign orders add \$2 for the first item \$1 each additional web: www.vagrant.net or www.anniversaryrock.com

send in this ad for a free cd sampler

emo glasses

sure they're the "in thing" now, but think about all the torture that these guys went through in junior high and elementary school. Or did they? Who is an old school four-eyes and who is not? And are the reports true that some hipsters are just wearing them to look cool, and does that make poor vision cool now?



Now don't get me wrong, I hate the term as much as you, but that doesn't mean that I'm not allowed to make a stand against something I am seeing become more and more a very fashionable trend. So I almost feel that it is my call, my DUTY, to make a couple of comments on this before things get out of hand.

People who wear glasses are traditionally the victims of poor vision and do so solely to enhance their ability to see the chalk board from the back of the classroom (near-sighted), or to be able to read the book in front of them (far-sighted). Traditionally, these were not worn to "be cool." To the contrary, when contact lenses were invented, cheers of support came from the partially blind community because these new lenses offered us a choice. We could sport the glasses OR the contacts, hell we could even sport both if we were looking for some natural trip and a headache. And besides, having contacts was only one step of reimbursement for the all the years one had put in being a "four eyes" to their peers. And then when laser corrective vision surgery entered the market, us visually impaired folk seemed overwhelmed with choices (although it's too expensive of a procedure for the common folk like myself right now).

Clockwise from upper right:
The Ultimate Fake Book,
Policy of Three, The Get
Up Kids, Atom without his
package, and Cursive



We received a taste of coolness when “artsy” kids decided that there would be such a thing as “artsy glasses.” For the first time in my generation’s history, the glasses-wearing folk suddenly had a growing support group. Young kids (aspiring artists) were actually ASKING if they too could wear glasses.. And just when we thought that it couldn’t get any better than this (what with contacts, laser surgery and artsy popularity), the music scene stepped in as well. By the mid to late nineties, it was all the rage to be rocking out to your favorite indie punk rock band wearing glasses. Any type of underground music that didn’t involve a mosh pit saw the addition of glasses worn at shows. Whereas before, we would take our glasses off beforehand, either to opt for contact lenses or just because we knew how expensive a potential break would be, now the time had come where we proudly wore them to these events just to show that we weren’t going to be intimidated by the movement that a little rock and roll leads to some times.

Who do I attribute the rise of glasses in indie rock? It might be a name that surprises some of you, but give yourself some time to think about it and the truth will become undeniable. Jason Heller (pictured right) is the father of “emo glasses.” When his band CHRISTIE FRONT DRIVE recorded their debut 7” in the fall of 1994, it was clear that this project would become an influential stepping stone. Good touring and continuous word-of-mouth talk of this great band secured CFD a stronghold on the foundations of glasses rock as we know it. And watching the glasses wearing band rock many a house down planted the seed for a trend, the effects of which we are only seeing now, half a decade after CFD’s prime. CFD’s influence has proved itself even recently with the popularity of ANTARCTICA, consisting in part of CFD blood.

But the moral of the story is that Jason, who denies he consciously started this movement, is the victim of poor vision himself. This was not sparked by a fashion debut in a major city. No, this growing trend in youth subculture was simply the result of one poor near-sighted individual and his quest to not let his glasses get him down. Please take note, children of the new millenium.



CW from upper right:

Jason Heller now in the BLUE ONTARIO, LAZY CAIN, JOAN OF ARC, a rare photo of PIEBALD w/o glasses, PROMISE RING rocking out.

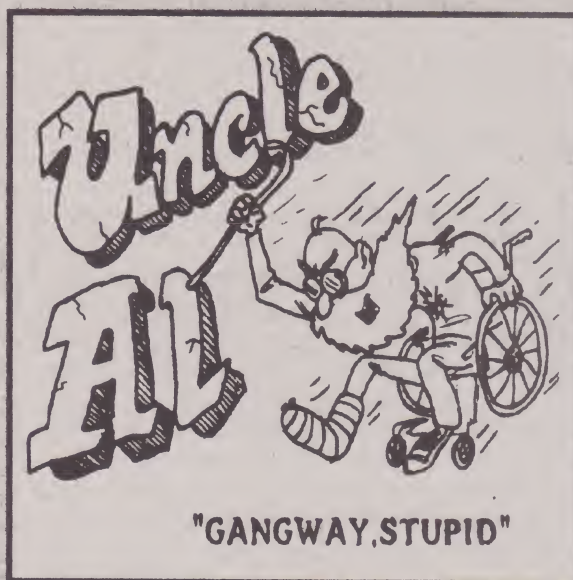


"Stand by your words, don't ever give in"



Fit of Anger "s/t"

-88 legends...includes ex and current members of E.G.H., Coldfront, Skarhead, Hatebreed, Crown of Thornz and more...
\$10 US/ \$12 world



"GANGWAY,STUPID"

Uncle Al "Gangway Stupid"

-original frontiersman of Murphy's Law goes solo to record the first of this series...
\$10 US/ \$12 world



Southpaw "Brighter Future"

-debut full length from Long Island's 99' response to Leeway..
\$10 US and Canada / \$12 world



Born "Raging"

-often reviewed as early Killing Time meets Breakdown...
\$10 US and Canada / \$12 world



Leeway (re-issue)

"Adult Crash" &
"Open Mouth Kiss"
COMING THIS SUMMER

NEW FOUND HOPE
P O Box 564551-R
College Point, NY
11356 USA



cash/money orders payable to
GREG DIMECH
\$1 for catalog and stickers
(718)886-9299

Non-standard College Lifestyles

alternatives to 'normal' college life

By Megan Briggs

This is the third in a series by Megan Briggs. The first (RITH 11) dealt with straightedge students in unfamiliar places, the second (RITH 13) was a reaction to the Columbine events, and I'll leave the third to speak for itself. Briggs is a student at Hampshire College in Amherst, MA.

All the stairways in my dorm are currently adorned with the following poster:

Someone convicted of which of the following charges would not be eligible for financial aid under the Higher Education Act of 1998?

- A. Murder
- B. Rape
- C. Perjury
- D. Burglary
- E. Possession of Marijuana

Answer: E. Possession of Marijuana

These posters are being hung by an organization called Students for Sensible Drug Policy, a group who is protesting the drug provision of the Higher Education Act. Under this provision, a student convicted of drug possession will be denied financial aid for one year (first offense), two years (second offense), or indefinitely (third offense). A student convicted of drug sale will be ineligible for two years (first offense) or indefinitely (second offense).

I found it hard to look past my own philosophies on drug use and its subsequent consequences to be able to look at this issue with a more objective eye. The SSDP has a web site which explains their position a little more clearly than their posters. In their mission statement they basically say that the current drug policy is ineffective and that prohibition has failed in the U.S. They support a policy "that aims to reduce the amount of damage done to individuals and society by drug abuse."

Their arguments against the Higher Education Act are

mostly based on the observation that it will probably affect minority groups more seriously, seeing as most drug arrests and convictions are minorities. They complain that rights to a continued education are being unfairly denied to groups that need funding most of all.

This sort of made sense for awhile, but the more I thought about it the more I realized that there are several other factors in their argument that they're ignoring. First of all, federal aid is something you have to apply for, it's not just being handed out on street corners to crack dealers. So only the kids who want to go to college are the ones who would be affected. Secondly, even if minorities do constitute the majority of drug arrests, they were still doing something illegal. It's really disheartening to know that there are plenty of drug users who aren't being prosecuted who aren't minorities, but I'd say that's a serious problem with our current system of law enforcement that needs to be addressed.

The only thing I could see wrong with the Higher Education Act was its potential to deny aid to past offenders who have since changed their ways and come clean. A person who gets caught using marijuana at 15 is not necessarily going to become a repeat drug offender. But as I read on, the law does allow for reinstatement of eligibility if the offender goes through a drug treatment program or if the conviction is reversed or set aside. SSDP argues that this is still discriminatory because very few treatment programs are affordable for low-income families or individuals. Once again, not a problem with the act but rather with treatment availability.

I found my own copy of the Higher Education Act of 1998 just to make sure some important details weren't being conveniently set aside. The majority of the act is doing exactly what SSDP is arguing it *isn't* doing; trying to prevent discrimination and unfair advantage. Other provisions of the act include increased financial aid packages, campus-based child care, government payments to reduce the cost of interest on student loans, and "grants to states for workplace and community transition training for incarcerated youth offenders (Sec. 821)."

I come to the conclusion that this law is helping people more than it's hurting them, since it gives offenders a couple of chances before aid is cut completely, and provides a way to have eligibility reinstated. But the above-mentioned problems with other aspects of our system of dealing with drug offenders do add a discriminatory slant to the issue. So do we try to address the problems that the Higher Education Act draws to our attention or just get rid of the law? If you're interested in what SSDP has to say, their web site can be found at www.ssdp.org. I recommend taking a look at both their site and the Higher Education Act itself.

-Megan Briggs

by Harvey

the True Vegas

I'm writing this for two reasons. First, Stefan kept buggin' me but, also because everyone should hear what happened in Vegas. To understand this you need to understand the scene, and the best way I can describe the tempo of Las Vegas, believe it or not, is that song 'Leaving Las Vegas.' Not the words, just the tempo. I heard it the other day and it just fit. I also need to make one point clear right now, at the time of the murders I wasn't into the scene as much as I am now. You need to understand that most of the stuff I heard was from others close to the victims talking about what happened. Maybe this event got me more into it, I don't know.

Well, contrary to popular belief, there were events leading up to the murders. Let me set the scene of a cement boiling summer in Vegas. Up to this point there wasn't any really bad shit going on further than a few street fights, and, as far as I know, these were rare. The scene was/is very tight, everybody was family. Not all the skins got along, the SHARPS and the Traditional Skins weren't all buddy buddy but they didn't fight. I was new to the scene at this point, just started at the whole rude boy thing. I had actually seen Dan, Spit and Hondo at a few shows. I think the first skin I really talked to was a guy named Billy. I met him at the Bin/DKM/Bosstones show on September 23; I bought a suit from him that was signed by almost every performer at the show. Most of my direct involvement in the beginning was at school. I don't want to give the impression that my school was hardcore or anything, there were some tough kids but the school was mostly rich stuck up kids who dreamed that their life could somehow emulate 90210. The 3 skins and 5 rudies in the school didn't fit this, our parents may have been somewhat rich but we understood what it was like not to have all the money in the world. The other group that didn't fit the school's views was the Nazis. This group commanded the most respect through their fear-inducing looks, but like I said they were mostly rich chicken-shit kids. There were only a few of them I might have considered dangerous.

Another thing about understanding what happened is knowing who was involved in the scene at this time. First and foremost, there were the two that were murdered, Dan and Spit. Dan was white and Spit was black, common knowledge. From what I can tell, Dan and Spit were somewhat of a bridge between the groups. They were said to be pacifists, although they were probably the most feared skinheads in Vegas. I saw them at shows a few times before I finally met Dan. This happened after I picked up an ARA letter at a Ska Against Racism concert and learned a lot about the truth of our scene. I don't think I ever talked to Spit for any great length of time. Everybody always said that Spit was born with his boots and braces already on. Another big skin in the scene was Hondo. Hondo is somewhere around 7' tall and kinda lanky. Hondo is one of the biggest SHARPS in Vegas, size and reputation. Then there was Jerry. An older skin from San Diego, always had a story to tell in his usually drunken state or was just sitting on something. He owned about a billion skinhead reggae, hardcore punk and old ska records. He was in judo, I have no idea how high up the Judo ladder he was but he was HUGE.

Jerry's house was somewhat of a gathering place, there were always a few people present. Matt, a.k.a. Pepé, a.k.a. White Power. He got this name by fucking up 3-6 white power boneheads by himself (numbers vary by storyteller). He claimed to be straight edge, but if he was, he fooled me. Then there was Christian, younger than me, shorter than me, can punch through me. He was the one who started the whole

'make him shotgun beer with a knife to his throat' trend, which caught on very fast over there. Christian was one of the funnier ones over at Jerry's and probably the nicest to me (except when he was holding the knife). Then there was Joab. This guy had a skill, he could steal anything (and usually did), from anybody (including his friends). Joab was probably the most immoral one, stole anything he could from where he worked until he was fired, which took about two weeks. The Rat Pack, what horrid memories they have scarred me with... the only reason they were ever at Jerry's was because his girlfriend was friends with them. I don't like them because one of them actually cut my neck while I was doing one of the 'make him shotgun beer with a knife to his throat' stunts. Evil they were and probably still are. On the opposite end of the spectrum were the Pop Tart Girls, truly a sight to see. Not much nicer to me, but they were cute so that was just compensation. Then there was Mike, aka Softcore Mike, Story Mike and Moonstomp Mike. Mike is a really nice guy and one hell of a guitar player and he dances like a monkey on crack... or a duck in the sand, something that is funny but at the same time really cool. Then there was Max. He went from skater to rudie to skin in about 6 months but stuck with the skin scene and is one of the few "originals" although he was a freshcut then. There was Jordan, who turned out to be one of my best friends, he really doesn't care what others think of him (aka LIMITED SOCIAL MANNERS) on the other hand, this makes for great stories.

One of the first times I can remember meeting Christian and the boys was the UNLV Rebelpalooza with New Morty Show, Buck-O-Nine, and Los Fabulosos Cadillacs. After the show was prematurely shut down by the University Police, my friend, Brian, and I went to In 'n' Out and talked about skin culture with Christian. I was growing up pretty fast in the scene but apparently not fast enough because the next big event occurred soon after. Hondo was attacked by four Cali Hammerskins and beaten into a coma with



full 40's. He lost the feeling in his legs for a year. As far as I know this was the beginning of everything that happened that summer. This didn't result in any large-scale retaliation from the skins, in fact, I think it was Dan and Spit that kept this from becoming a full-scale gang war. Tensions weren't high at this point as far as I perceived it, but there were some who wanted retaliation. Hondo was a topic in many of the conversations. But he recovered fully with only a few scars from the beating. Then next time I saw a doomed skinhead was early July. Max and I were at Benway Records, an underground record store that carried what customers asked for. I looked around for a while without much luck at finding something in my price range, this being about \$1. As Max and I left we ran into Dan, talked to him for about a minute, and then continued on our departure. In recollection, Max and I were probably some of the last people to see Dan. The police placed the two girls (that would later lure Dan and Spit to their final destination) next door, where Spit worked, at about this time. Monday night Max was spending the night at my house when we received a call to turn on the news. When we did, we saw the report on the murders of Dan and Spit. Both corpses were discovered somewhere in the Nevada desert. Dan had been found on Saturday, Spit was found on Sunday.

Rumors went around as to who committed the murders, how they were done, and the extent of Dan and Spit's beatings. There was a general consensus that the police were dragging their feet in the investigation. I didn't attend either of the funerals of the fallen Unity Skins; I didn't feel I knew either of them well enough to attend. After talking to some of the attendees I found out that police were there and that Billy (he may have had something to do with it) placed white laces and braces on Spits of the coffin. It was really fucked up to hear that this white pride gesture would be rubbed in the faces of all those in attendance. This almost caused trouble, but the amount of police there deterred any violence. After the major action, that the media jumped all over like a starving dog on sausage, I started to see that there were bigger things going on than just what surface activity the world saw. I always knew that there was a nationwide ARA but never paid much attention to it. After the events of that week, I started to look into news from the ARA around the nation and world. I started really getting into the scene. By joining the only band in Vegas that played two-tone to punk, I met a lot of skins, namely Jerry. I don't remember when I met Jerry, but I do remember picking up Max from his apartment, and meeting Matt, Joab, Mike, the Rat Pack, and Christian. They kept threatening to shave my head, and making me shotgun beers so I wouldn't spill on the carpet. It was great. I wasn't instantly accepted but I wasn't fucked with either. I didn't fit in because I had hair but we were all cool with each other and after a few weeks of this I started to fit in a lot more. I knew them and they knew me.

Jerry's house was a good hangout until Little Chris showed up. Little Chris knew Jerry from San Diego; Chris was a fence walker. Somebody said he had a two-tone tat on one shoulder and a swazi on the other. He was called Little Chris because he was that little. I was there the day L. Chris showed up. Heather (Jerry's girlfriend at the time) came out of Jerry's room a little worried, she told me a bit about Little Chris, I thought nothing of it. I left about ten minutes later and went to work. The next day I heard that Jerry's house had burned down. Here's the story I got: Jerry and L. Chris left shortly after my departure to go to Pinky's, a local bar. Joab came home from work and his girlfriend, Michelle, told him where Jerry went. Being by himself in a known anti-racist hang out, Joab smartly left, fearing an ambush. Shortly afterwards, a bunch of Vegas boneheads, possibly in cahoots with L. Chris, returned and hurled molotov cocktails through the windows. This set a corner of the main room and a TV on fire, also scaring the shit out of poor little Michelle, who, after calling 911, went outside with Jerry's .22 rifle and scared the dick lickers away. Jerry and Joab returned to find they had little house left to return to, and what remained had suffered A LOT of smoke damage. Everything was a shade of gray, darker the higher up it was.

Within the next day Jerry found another domicile and began the move. Jerry moved into his new house and left Max in a vain attempt to clean the smoke off the walls. He was looking like he crawled out of a collapsed coal mine. Soon, some workers came in and told him they were replacing the walls, so his last four hours of hard work meant nothing. I grabbed him and took him home where he cleaned up. Then we went back to Jerry's for the new house-warming party. Great party. This is the party that Matt put his ass through Jerry's wall trying to hang up a picture or something. The MoonTones (the band I was in) finalized the lineup, played a few shows (about 15), and realized our fanbase was skinheads, underage girls and parents. This was also the time I basically lived at Jerry's during the weekend. I never spent the night there because I was scared that I would be attacked by some kind of bug. Jerry's house was a hangout for about the whole year. During the summer I stopped going to Jerry's house and started hanging out with my few close friends at school. After a while I wasn't really liking Jerry's house for much more than the company that was over there, even though a few of them scared the shit out of me. It was a cool place to hang out when nothing else was going on but it was always the same old stuff.



I went back to Vegas over winter break, and everything is different. Everything has slowed down, it's much less violent than it was when I was there. Jerry has vanished, I have no idea where Hondo is, and Christian is gone as well. Now the place that everybody hangs out at is Frog's. I got to meet Frog and his two roommates, Andy and Sean. My old band is together under another name. The only change they made is replacing Max and me. Max is really changed, he hangs out with the skins and the band, nobody else. Matt is still around with a southern gentleman goatee. The Pop Tarts are as lovely as ever, and a bit nicer to me. The scene seems to have gotten tighter, people have started to separate into fuzzy groups, but as a whole the skin scene has become smaller and tighter. They've lost some friends and gained some new faces, but there are still some of the older skins around with their stories and their memories, maintaining the gentle flow of reminders of the still unsolved murders in the desert.

NEW RELEASES. *BUY NOW OR POSE LATER.*



IN MY EYES
NOTHING TO HIDE
LP/CD
01.18.00



DROWNINGMAN
HOW THEY LIGHT CIGARETTES IN PRISON
7" CD SGL
02.22.00



GAMEFACE / ERRORTYPE:11
WHAT'S UP BRO?
10" EP/CD EP
03.22.00



LOOK FOR DROWNINGMAN ON TOUR WITH DILLINGER ESCAPE PLAN, ELLIOTT ON TOUR WITH HOT WATER MUSIC, AND HIMSA ON TOUR WITH TURMOIL! CHECK REVHQ.COM FOR DATES

REVELATION RECORDS P.O. BOX 5232 HUNTINGTON BEACH, CA 92615-5232
AVAILABLE AT INDEPENDENT RETAILERS EVERYWHERE • TO ORDER DIRECT CALL: (714)842-7584

RevHQ.com
The Best Hardcore Record Store On The Web.



ZEKE

IS BACK TO LAY A
**DIRTY
SANCHEZ**
ON YOUR LIP



06562-1/2
DIRTY SANCHEZ
THE NEW ALBUM FROM ZEKE
COMING 02/22/00

ZEKE IS AN ARGUMENT
AGAINST EVOLUTION, BECAUSE ONLY GOD
COULD CREATE A BAND LIKE THIS!
- HAPPY HAPPY KILL KILL

also available
KICKED IN THE TEETH (06513-1/2)

WWW.ZEKE.COM

WWW.KICKEDINTEETH.COM



**THE
DWARVES
COME CLEAN**

OUT 3/7/2K



BRENTS SONG

photos by Theron Rhoten and Stefan Wild

A man walked into a restaurant.

He was given a table for one and a menu. The waitress asked him if he wanted something to drink. He said no thank you and opened the menu to decide what he was in the mood for. Everything looked so good. When he finally had it, he waited for the waitress to return and gave her his choice.

He decided on the lobster.

While the man was waiting to eat, he looked out through the window at the world outside. It was night, but there were plenty of people out in the glow of the street lights. Men, women, even a few children, all clutched their coats to their necks, fighting the probing chill of the winter air.

The man hoped that they were happy. He genuinely did.

On the sidewalk, right in front of the restaurant two women stopped to talk to each other. One had a small boy. He was wearing a gray sweatsuit and a little blue beanie. The boy was uninterested in his mother's conversation and was looking around, exploring his surroundings with his eyes. He looked like he could not have been older than four years old. His tiny hand wiped the snot off of his lip with the back of his sleeve.

As if sensing the man's gaze, he looked right into the window, right into the man's eyes. Did this child have a clue of what he was in for? The man could not help but bight back a tear of sympathy for the boy. *If I had been told how my life was going to turn out, would I have wanted to go on?* He thought.

He decided that he would not have. He had always done what he was supposed to. And for what? After the horror that this wife became, they had fired him from his job, and he had nothing then. No family, no purpose, no hope. He had driven her to it. She had said.

The man pulled a gun from under his jacket and took aim. The boy stood, his eyes wide and innocent, oblivious to the danger staring him in the face. He smiled, his chubby face red from the cold.

The man smiled back and shot the boy in the forehead.

The window

BRENTS SONG

text by Kris Daub

shattered and there was a terrible cochophony of sound, a boom than a crash.

Someone screamed.

There was a second explosion. The man had not hesitated to shoot himself next.

The man was dead before anyone really realized what was going on. Shot in the temple. The newspapers had no idea who the man was, he had no ID, no criminal record. He was buried in a nameless grave.

Brent would never know what happened to his Dad, how the old man finally ended up. He always wondered where he disappeared to, but never actually found out for sure. Brent hoped that wherever he was he had found solace.

It was a hotter than Hell in Billy's neighborhood.

The air conditioner was not working, actually it had never worked, so it was odd to think of it as broken. Something had to be whole before it could break. Billy would have to go to work soon. He had to make money, since it seemed he never had enough, no matter how much he had.

It was hard to pinpoint what he was spending all his money on. Booze, that was certainly a large expense, but that had always been there. Food, that too was something that he had always had to buy. There was the rent on his apartment, but that was the cheapest it had ever been. There was clothes, and toothpaste, porno and stereo equipment. CD's and movies. All things he had always bought, all his life. He had even broken up with his girlfriend almost four months ago. Most of it was old shit that he never had to buy again. He had had the same TV for almost six years.

His income was the highest it had ever been, and still he was strapped for cash. How the fuck did that work? Logic would seem to conclude that, since he had fewer expenses and more income, he should have more money. There was something he was missing, something that was plain and staring him in the face, but he was either blind to it, or he was too stupid to figure it out.

But Billy had no more time to think, he had to answer the door, the doorbell was ringing.

He got off the couch



BRENTS SONG

The surest way to corrupt a youth is to

and stubbed his toe on the corner of the coffee table. It didn't hurt right away, Billy was tall and it took the pain a few seconds to reach his brain. It made it worse somehow, the anticipation, the knowledge that it was about to hurt like Hell.

Then when it finally registered, it was worse than he had imagined, or it was his imagination that made it worse.

FuckingAsonofabitchmotherfuckerbitchgoddammitm
otherfuckingJesusChristfuckinghurtslikeasunofabitch.

Billy opened the door, his brain dizzy with pain. There was one of Tommy's groupies there. She was a blonde one. Tommy had a lot of blond ones. He always claimed to like the brunettes better, but the statistics just didn't fit that conclusion. She looked like most of them did, overgroomed and fragile.

"Hey Billy, is Tommy here?" the girl said in a too-perky voice, her tits bouncing just enough to draw attention to them.

"No, he's still in the hospital, he's coming home today, though, if you want to come back later," Billy said.

"What happened?" she managed to look concerned.

"He was involved in an accident at work. They had to remove his legs."

"Both of them?"

"Well they saved the knee on his right leg, so it's like a five inch stub under the joint. They say there's a little bit of brain damage too."

"That's awful."

"No, actually it's bullshit."

"What?" she squeaked.

"You're Jennifer right?"

"No, Jackie," she worked it through her head, "you made up all that stuff, why? Tommy's ok right?"

"Yeah he is, I guess I just thought it would be funny."

The elevator at the end of the hall opened with a "ding." Jackie turned and saw Tommy inside. She smiled, and with a momentary last hair adjustment, ran to him all but squealing. Billy turned and went back inside.

"There you are!" she said.

Tommy smiled and let her hug him.

"How are you?" he asked.

"Good, but what the fuck is wrong with your roommate."

"Billy? Why what did he do?"

"He said you got your legs cut off in a bar fight or something."

Tommy frowned.

"I don't understand?" he said, not sure what her problem was.

"He told that you were in the hospital and that made me sad," her face looked well rehearsed.

"And why does that make him a psycho? Look," Tommy indicated his legs, pulling back his long coat, "I was in the hospital, but they saved my right leg completely, I'm actually pretty lucky."

BRENTS SONG

instruct him to hold in higher esteem

Jackie saw that Tommy clearly had a fake leg. She tried to smile, but the sight was too gruesome. Tommy was wearing shorts. The aperture was not pretty, there had been a lot of scarring, and the fusion of man and machine was hardly seamless. There were purple scars, fresh, and puffy, mixed with dark stitches. They had colored the prosthetic leg so that it came close to matching Tommy's tan skin, but it was not exactly the same tone.

"The doctor says I can still fuck, I figured that's all we would have done anyway, so nothing's really changed."

She only stared as Tommy hobbled down the hallway and went into his apartment.

Jackie never came over again.

It was afternoon in a world that knew only time.

Time, the unending measure of a life that otherwise had no significance. Behavior became patterned, patterns became routine, and routine became stagnation. It wasn't a planned or even desired progression, nevertheless it was the way it was.

Whatever that meant.

Today was a typical day for Brent. It started early and would end late, it was the longest day of the week. It was the price he paid for more free time for the rest of the week. Upon closer analysis this Tuesday had a glimmer of singularity. It was Brent's 25th birthday, heralding a quarter of a century of wasted potential and regretted inaction. Brent



BRENTS SONG

those who think alike than those who

was pensive as he drove his delivery van from place to place. The stereo that had never worked consistently, now didn't work at all, and the silence made his thoughts echo through his head.

Brent pulled into the parking lot of the last delivery of the day. He had made good time and that meant about two hours of down time before he started his night job. The final delivery was to a man named Tom Burns who was unpredictable, if not straight out mean. Some days he was in a good mood and he and Brent were able to bullshit and get through their business without a hitch.

Others days he was a bastard. Brent attributed it to drinking or drugs or something like that, but it was probably just bitterness. It really wasn't his business and Brent didn't really care. The people he dealt with on a daily basis left him with a very low expectation of people.

Burn's small store had a back door for deliveries in the rear of the strip mall. Brent maneuvered the van so he could back up to the door. With a sigh, Brent got out of the van and walked to the door. It was a glass, but there was some sort of curtain that made it so you couldn't see in. Brent pushed the button that would alert Burns of his arrival. Brent sat on the bumper of his van, waiting. It took about two minutes before Brent heard the lock turn.

The door opened, it wasn't Burns. It was a young woman, who Brent had never seen before. She had a very slight build and had pale, freckled Irish skin. Her colorless blond hair only added to the fairness of her complexion. Her eyes were the only things dark about her, and the contrast was very stark. Brent thought that the girl was pretty. She had on a pair of blue jeans and an off-beige sweater that accented her small perky breasts. Brent was momentarily distracted, but many, many, hours of programmed human interaction kicked in and the normal spiel.

"I've got a box of shi—" he paused unconsciously aware of his profanity, "A delivery for Thomas Burns."

"Is this the delivery from SSM?" she asked, and her mouth seemed to smile involuntarily.

"Yeah."

"Dad told me to expect you, he left me a check, I'll run inside and get it. He said you'd know where to put it. What was the total?"

Brent smiled, realizing he had a sick mind. How could such a bastard of a man have created such a beautiful girl?

"Three hundred fifty-two sixty."

"Okay, I'll be right back."

Brent watched her go back inside and then turned back to the van. He pulled out a small box that was deceptively heavy. With a grunt, he lifted the box and turned to go inside. The door was closed and it would be impossible to get in without putting the box down. Brent bent down and put the box on the ground, as he stood up and simultaneously reached to open the door, pain erupted through his face and he fell backwards into a sitting position.

BRENTS SONG

think differently Friedrich Nietzsche

"Fuck!" was all he managed.

Brent felt blood flowing from his nose and down his chin. Through teary eyes he saw the freckled girl with her hands over her mouth and a look of panic on her face. Her odd attractiveness was now erased with lightning speed by the pain shooting through Brent's head.

Sometimes a break in routine was not so good, Brent thought, right before he lost consciousness.

The refrigerator was full, but there was nothing to eat.

Tommy decided to order some Chinese food. No, he wasn't in the mood for that. Maybe pizza...no he had eaten that yesterday at the hospital. Tommy took one last desperate scan of the fridge before he decided he was not even hungry any more.

Billy was sitting on the couch tying his shoes.

"Did she like your new your leg?" he asked.

"Yeah, she practically fucked me right there in the elevator. It's weird getting used to it, but it doesn't really hurt that bad any more."



"I still can't believe you did that."

"Sometimes you have to make sacrifices to get what you want. It'll be worth it, I think," Tommy sounded sincere, there was no regret in his voice.

Billy shook his head and marveled at his friend's lack of concern. He was a fucking cripple. He would make a good pirate, that was about it. But he didn't give a shit, he had accepted it. More than that he had done it on purpose. The lawsuit would make him a millionaire.

Tommy had always had everything going for him. He was smart, good looking, athletic, the whole nine yards. But he wasn't in the least bit conceited. The things that mattered to most people didn't mean shit to Tommy. He did have an understanding of his skills, the things he had that

BRENTS SONG

The surest way to corrupt a youth is to

many did not. He knew how to use these attributes to his advantage.

The one thing he had never had was money. And despite his personal strength and his stalwart individual character, he was unable to be happy while he was poor.

"I hope so, man," Billy said smiling.

Tommy began to laugh, "Me too, Billy. Me fucking too."

Billy laughed as he left for work. He was in the elevator before he remembered that he didn't have a job anymore. The asshole had deserved the punch in the face. And the punch in the stomach, yes he had even deserved the kick to the balls as well as the bottle of expensive wine broken over his forehead. Billy's boss had not agreed, but that was irrelevant. There was only so much bullshit that a man could take, everyone had a breaking point.

If it had been Billy's fault he might have been more sympathetic to the fat man's berating. But it had not been Billy's fault. It had been that fat fuck's drunken clumsiness that had knocked over the tray with the entire table's food resting on it. Maybe Billy should not have laughed, but all of the food had fallen onto the fat man's horribly ugly wife, and she had begun to cry.

Billy went back inside the apartment and went back to sleep.

Brent was born an only child.



BRENTS SONG

instruct him to hold in higher esteem

He enjoyed that status until he was nine years old. His mother and father were still very much in love at this point. Or so it seemed. Dad had a steady job in the Navy and the three of them lived in a very comfortable world.

It was apparent early that Brent was smarter than the average child, and he was encouraged almost to the point of repression. Brent outwardly flourished and the world seemed good and right. An odd way for the world to be. It was the world of a child and certainly not the norm as he would learn later in life. The arrival Brent's little brother, Derek, was not a negative event. He liked having a brother, someone to play with. Brent was still very happy.

The third sibling, a sister named Rebecca would enjoy this happy family life for only six years before paradise was lost. Dad's income had not increased significantly with the family's numbers. They weren't poor, but they weren't living as Brent had when he was young. But as with so many other things, money was only a small part of a larger picture. Brent's parents had grown apart it seemed, and the problems were surfacing.

Brent was about to begin his junior year of High School when this became apparent. In retrospection Brent knew it had began much sooner than that, but it was easy to ignore the truth when it is not the way he wanted it to be. Brent's formative years had been in a loving, stable environment. That foundation had made him well adjusted, or at least mildly normal, at least he had always been safe.

His brother and sister were not so lucky.

Derek had just begun eighth grade when his mother was driven insane by some unknown trauma. It was, of course, only the catalyst, the match that blew the up the keg of gun powder, but it was enough. No one knew what happened, she just snapped.

Derek had not been feeling well and Mom allowed him to stay home from school. Derek was a small kid, and had fit almost too well into the oven, as if it had been designed for just such a purpose. Five hours at four hundred degrees, just like the Thanksgiving turkey.

Rebecca had been the first one home, complaining that there was a funny smell coming from the kitchen. Mommy told her that she had just burned some cookies, and that seemed enough to satiate the six year old's curiosity.

They never found little Rebecca's body. Mom would not say what she did to her, she would only smile sadistically and laugh when they asked. This was not strange because that was all she did anyway. She had gone completely mad. All she would say was that it was all because of Ralph, he had made her this way. For all Brent knew she was still at the hospital, under heavy restraints. The first time they let her loose she killed a nurse and crippled her doctor. Brent shuddered to think of what might have happened had he not had to work that day after school.

Ralph, Brent's father disappeared soon after the incident. After he burned the house to the ground. Whether he was still alive or not was anyone's guess. He blamed

BRENTS SONG

those who think alike than those who

himself even more than his wife did. Brent figured he moved to some place with a beach. His father had always loved the ocean. There had always been a special bond between Brent and his dad, Brent felt genuinely sorry for him. He always worked hard, and didn't deserve his fate.

Brent finished High School and went to college under his own power. It was hard, but Brent never really thought that life could be any other way. The time when he had been unconditionally happy was gone forever. He had quickly adjusted to the fact that freedom had its price, and it was often paid for with minimum wage. He was making ends meet, but it was a day to day existence that had no future to look forward to.

Brent ran deliveries for an internet company during the day, and worked either as a waiter or a cook at night. He liked the waiter work, but it was only on the weekends. Working in the kitchen was good money, but was not much fun. The delivery shit was easy money too, and it let him be alone for most of the day with a minimum of interaction with the stupid assholes that most service jobs came with. The problem was that Brent had no idea what he wanted, he only knew he didn't have it yet, and he was sure that if he did know, he probably couldn't get it anyway.

The first thing Brent saw upon regaining consciousness was the girl. Her short hair had come out of her barrette and hung slightly in her face. She looked like she had been crying.

"W

hat's wrong?" was all Brent could think to say.

He smiled at the irony that he had momentarily forgotten the answer to that question. The pain in his nose reminded him quickly.

"Oh my God, you're awake. I was going to call an ambulance, but I didn't want to leave you out here alone, and I thought you were dead, there's blood everywhere and I started to think that maybe I had killed you and I was worried and—"

BRENTS SONG

think differently

Friedrich Nietzsche

"I'm o.k. It's just a broken nose," Brent tried to stand up, but he was too light headed.

"Should I call an ambulance? You could be dying..." She started her hysterics anew and strung together so many words that it made Brent's head throb even more. He touched his nose and a sharp pain rewarded his curiosity. He brought his other hand up and with a sharp, wet crack, he set the bone back.

"Listen, uh, what's your name?" he said, his voice sounded like he had a cold.

"Kelly," she said, startled at the question.

"Well, Kelly, it's nice to meet you," it was meant to lighten the mood, but Brent's bloody smile was far from charming. "It's just a broken nose, it isn't the first one I've had, it's no big deal."

"Are you sure?"

"Yeah. If you could just give me that check and sign this slip I'll be on my way," he handed her the invoice and took the payment.

Kelly was startled back into reality and the business was taken care of.

"It was a pleasure meeting you Kelly. I gotta go."

"I'm really sorry," Kelly said as her brow knitted

together and Brent was reminded of a puppy dog that shits on the carpet and then tries to melt your anger with a look.

"Yeah, well I'll see you around," Brent smiled and stood up. He closed the back doors on the van and went around and got in. The day was not even half over and all he had to show for it was a broken nose and a ruined T-shirt.

Brent decided to call in sick for the evening.

It was his birthday after all, and his nose would not stop bleeding unless he

just left the crusty, clotted blood on his nose. The TV was broken, so Brent sat on the couch, drinking a Bud Light in a bottle, staring at the empty box.

The phone, rang, and in the silence it was very loud. Brent stared at the phone and wondered if he should get it. He wasn't really in a mood to talk to anyone. It rang again. Brent got off the couch and answered it.

"Hello."



OSKER

TREATMENT 5

NEW ALBUM
IN STORES
FEBRUARY 8TH



visit
www.osker.net
to hear
songs from
"Treatment 5"

www.epitaph.com 

LINK

80

po box 35585
monte sereno, CA
95030-5585

THE LONG-AWAITED NEW CD



THE STRUGGLE CONTINUES...

OUT IN FEBRUARY 2000



BRENTS SONG

The surest way to corrupt a youth is to

"Hey Brent it's me," answered him in cheerleadery voice.

Brent did not answer.

"Hello?" she asked.

"What do you want?"

"It's your B-day, and I wanted to know if you wanted to go out and celebrate," she sounded really excited.

"Yeah, I do, actually. But what in the Hell made you think I would want to go do it with you?"

"I thought you might have forgiven me by now."

"Think again."

"Aww, come on don't be like that."

"Be like what?"

"You don't hate me."

"No, actually, I've never hated anyone in my life as much as I hate you. In fact, hate isn't a strong enough word for the feeling I get in the pit of stomach every time you speak. I would rather drink boiling tar with broken glass in it than spend another second on the same planet with you, if I had the choice. I could jump naked into a bathtub full of razor blades and maggots so that when the razors cut me open, the maggots could crawl under my flesh and breed there while I slowly scraped the skin of my balls with a carrot peeler, and I would be infinitely happier than if I had to ever had to see your face again."

"You're just saying that."

Brent hung up the phone, sat back down on the couch, and finished his beer in silence. He made a mental note to change the phone number again.

It wasn't as if the girl broke his heart or wrecked his car or slept with his best friend, or any of the other normal reasons guys hated their ex-girlfriends.

He wished it was.

Things had started with Alyssa as normally as any other relationship. Innocently enough, Brent had met her at a party. She was attractive, drunk, and wearing a wonder bra. They had talked for a while, and eventually went home together. They went out on a few dates, but after about two weeks Brent realized that she was not his type. It should have been a one night stand, a drunken mistake that ended with some uncomfortable good-byes and a long, hot shower. That was easy to see, looking back.

BRENTS SONG

instruct him to hold in higher esteem

He broke up with her fair and square. He told her that it wasn't really going anywhere and that he had had a good time, all the same he was ending it. She had said "ok," paid for dinner, gave him a hug and they went their separate ways.

Brent had been pleasantly surprised that it all went so smoothly. She had not even cried, and had seemed ok with the decision. He never in a million years expected her to decapitate his Golden Retriever, Hank, and burn it's head on a pole on Brent's front lawn.

The police had said that he couldn't prove it was her, and he couldn't, really. After a few days he rationalized that it probably was just angry neighbors. Hank did poop a lot on other people's lawns.

Alyssa called a week after the incident, seemingly normal. They talked for a few minutes before she started making a blood curdling, high pitched whine. When Brent asked her what she was doing, she told him she was imitating that sound of a dog getting its head cut off with a hacksaw. Than as if this was normal behavior, she asked him what he was doing over the weekend.

The police wanted proof, it was his word against hers, and Alyssa's father was some corporate big shot, so chances were he'd get slaughtered in court. So he had to deal with her constantly calling him, asking if he wanted to "just be friends." No matter what he said, she just kept calling.

The phone rang again. This time it was a little quieter against the sound of music playing next door. Brent got up, put on his jacket and decided to visit. His neighbors were normal guys, he could drink a few beers, and vicariously live in their normal world for a few hours.



Billy hung up the phone.

She was coming over to return a movie.

Billy was unsure what that meant to him. He had told her early in their friendship that he did not want her. Not like that anyway. But now, every time he saw her, or even imagined her, with another man, it pissed him off. He got jealous when she talked about the other men in her life. Was it the fact that she was no longer a potential girlfriend, or was it something else? Did he like her more than he was willing to admit, or did he just want her now that he saw others

BRENTS SONG

those who think alike than those who

wanted her as well? It was childish really. But it was a problem nonetheless.

He had caused this situation, he had put himself in this stupid position, and now the only question was what he would do about it. He could tell her about how he felt, but he knew on some level, that he just didn't want anyone else to have her, he didn't really want her for himself. So, why the fuck was he having this problem? She wasn't worth it, they would be horrible together, he knew that. He knew rationally that it was only convenience, the fact that she was there and willing, that was the only reason she interested him. Well, that and the physical things that made any women interesting.

Billy went to the kitchen and grabbed an apple and a beer. Before he closed the refrigerator door, the doorbell clanged.

"Yeah, come in," he said.

Brent walked in the door, his face crusted with dried blood.

"Holy shit, what the fuck happened to you?" Billy asked.

"Some girl busted my nose at work today, you mind if I chill here for a while?"

"No problem. You got beat up by a girl?" Billy said, hiding his smile with a drink from his beer.

"Yeah, I did. She sucker punched me."

"That's the way they always do it," Billy said, "You want a beer?"

"I got one thanks," Brent said taking a drink and sitting down in the living room, "So where's Tommy?"

"He went to talk to his lawyer."

"No shit," Brent said, and paused, "he actually went through with the leg thing?"

"Yup."

"Can he walk still?"

"Yeah, he's just peg legged."

"I don't think that I would do that for any amount of money."

"Well, TCR is a huge fucking company, and Tommy is never going to have to worry about money again for the rest of his life."

Brent finished off his beer.

"Isn't your birthday coming up?" Billy asked.

"Yeah, it's today."

"Well tell me when it is and we'll go out and get drunk."

"It's today."

BRENTS SONG

think differently

Friedrich Nietzsche

"Alright, whatever, just write it on the calendar in the kitchen, I'm not very good at remembering dates."

"Fuck you," Brent said.

"I'm just fucking with you," Billy confessed, "You wanna do something? Or are you going out with that girl, what was her name?"

Brent's face flushed, turning a red that was made Billy aware that he was not going to do that.

"No, I'm not with her anymore. So let's do something, but I have to try and clean up first, I guess."

"A broken nose on your birthday."

"Yeah, it's a bitch. I'll be back in little bit."

"Alright."

Brent got up and left, Billy turned the TV on. The first channel was an infomercial, Billy didn't bother to stay on it long enough to see what they were selling.

The next channel he came to was a chick flick. Some guy had filled a girl's apartment with roses and candy. Then the phone rang and it was him. She was actually happy about it. Some guy broke into her house, filled it with a bunch of flowers that would rot in a few days, and be a pain in the ass to clean up, and then knew the exact moment she came home so he could call her. Under a different context this romantic gesture would have been what the French called "stalking."

It was amazing how quickly crazed, psycho, behavior became adorable and romantic, and the only line that divided the two was whether or not the girl was interested.

Billy changed the channel to Baywatch.



The girl Billy was waiting for was named Chrissy Shultz.

Chrissy walked down 22nd street on her way to Billy's house. She had a car, but today had sunny and she decided to enjoy the outdoors. The sun was out, the sky was blue, birds were chirping, children could be heard playing off in the distance, everything was perfect. She

smiled as she walked. She had reached a sort of outdoor mall, and the smells of the restraints began to waft into her nose.

Chrissy was the kind of girl that most people never gave a second look to. If they did they usually discovered that she was actually very beautiful, in a plain unconventional standard. She had long chestnut brown hair that came about

BRENTS SONG

The surest way to corrupt a youth is to

to her shoulders. She had brown eyes, and a round, heart-shaped face, and she too many teeth in her mouth when she smiled.

The movie she had borrowed from Billy was not *Raiders of the Lost Arc*, as the box advertised. In fact, she did not know what the title of this particular porno was, but Harrison Ford was no where to be seen.

Billy had interesting taste. He had probably given it to her on purpose, she thought. He had a strange conception of what was funny.

There was a rumbling under her shirt that reminded Chrissy that she had not eaten yet today. She stopped at a Bagel shop. The guy behind the counter had his back to her, he had flour all over himself, and he was yelling at someone in the kitchen.

"You fucking dumb slut! I swear to God that if I could rip your arms off your body I would use them to beat you to death. You are a pain in the ass! No, you are THE biggest pain in the ass I've ever had. Gay guys have less pain in their ass then I do since you started working here. You are the most retarded, incompetent person who has ever worked here. I wish I had enough authority to fire you, you fat, dumb cow!"

He turned around, his face practically white with flour. He smiled and his teeth seemed very yellow.

"What the fuck do you want, mam?" he asked, the love for his job oozed from his eyes.

"Could I get a tomato basil, toasted with cream cheese?" Chrissy asked.

"We're out of Tomato basil, and the fucking toaster's broken, so we—" the man stopped with a gurgle and fell face down on the counter, a knife protruding from the back of his neck.

A mountain of a woman stood in an apron, a few feet behind the now dead man.

"Now, I'm THE pain in your neck too," she said, her fourth and fifth chins jiggling as she laughed at her own joke. She turned to Chrissy and asked in a pleasant voice, "Can I help you?"

Chrissy screamed, dropped Billy's movie and ran out of the bagel shop.

Originally, Brent had planned on going home, changing his clothes, and going back to Billy's.

That was before Alyssa came over. More specifically, before she was waiting for him in his living room when he came back.

BRENTS SONG

instruct him to hold in higher esteem

"Where have you been?" she asked with feigned anger.

Brent was speechless. This girl was insane. She had murdered his dog with a hacksaw, and now what?

"It's ok, I forgive you," she got up and hugged him, "The important thing is that you're here now."

Brent pushed her away. She kept clinging to him, fighting to continue the embrace. Then something snapped in Brent. All of the tragedy of his life came careening down through his head. His family, this crazy bitch, his whole life, all of it was too much for him to bear. This was the only girl that had ever liked him. In a sick way she was the only positive in his whole existence. Who was he to say that she wasn't the best he would ever do? She had money, and was obviously devoted to him, what the Hell.

Without saying a word he pulled her to him and kissed her.

"I love you," he said when the kiss was over.

Alyssa pushed herself away from him.

"Whoa," she said, suddenly distant, "I'm not really sure I'm ready to have a relationship this serious. I mean, I like you, but love is a serious commitment, and we haven't been going out very long."

She was looking at him like he was a desperate, tiny man. He could read in her eyes that she was creeped out.

Brent smiled wearily the smile of defeat. He flopped himself down onto his couch and looked at Alyssa. What had he ever done to deserve the things that had happened to him? What had he ever done to deserve this fucking woman in his



BRENTS SONG

those who think alike than those who

life? He had said what he thought she wanted to hear, and now it was going to solve his problem, he could get her out of his life, forever. He could get on with his routine and put her in the past, maybe even get a new dog.

"I'm sorry, I think we should break up, you're getting a little too serious for me," she said sitting down next to him, "I'm just not ready to make this sort of commitment to you. I hope you understand. This is really hard for me to say."

Brent looked down at his lap, then back up to her eyes. She was actually crying. What the fuck was wrong with this girl? The day before he had to unplug his phone to keep her from calling, and now she was breaking up with him. They weren't even going out any more! No, if he let her go now, it would be one more injustice than Brent could stand. Alyssa was a physical representation of all his pain. He would have to make it look like a suicide or an accident or something.

"I mean you're a really nice guy, and I will always cherish the time we spent together. My father really wanted to meet..." she kept talking, filling the air with vacuous drivel.

Brent wasn't really even half-listening. He could strangle her. No, no one ever got accidentally strangled. A



fall down the stairs? That would have been good if he had had stairs. A fall in the shower? How would he get her into the shower? Maybe she could choke on a piece of food, or slip and fall on a knife. Maybe she could accidentally get covered in gas and light herself on fire when she tried to smoke a cigarette. He could say that a gas can had fallen off a shelf, dousing her. They had laughed at the whole thing. They never realized that her next cigarette would be her last. What a horrible misfortune to have to suffer, why was the world so cruel to the good ones?

That would have worked, but he didn't have a gas can. Too big to fit in the microwave. There was too much shit in the fridge to freeze her to death. He could cut open her

BRENTS SONG

think differently

Friedrich Nietzsche

wrist and say she had been slicing vegetables and slipped. Fuck! but Brent had eaten his last carrot the night before.

"So I know that some day you will find someone who feels the same way and you'll be happy, I just know..."

He could cut her head off with the ceiling fan, if it wasn't broken. If he could get her to stick her fingers in to a lamp socket with no bulb, he could flip the switch and watch her fry. He could tell the police that she had been changing the bulb.

"There are so many people out there, your soulmate is waiting for you, somewhere..."

Ah ha! He had it, sometimes the old ways were best.

"Could you excuse me for a second, I need to go to the bathroom, I want to finish talking to you, will you wait?" he told her, making his face as sad as possible, trying desperately to hide his maniacal glee.

"Of course, I'll be right here."

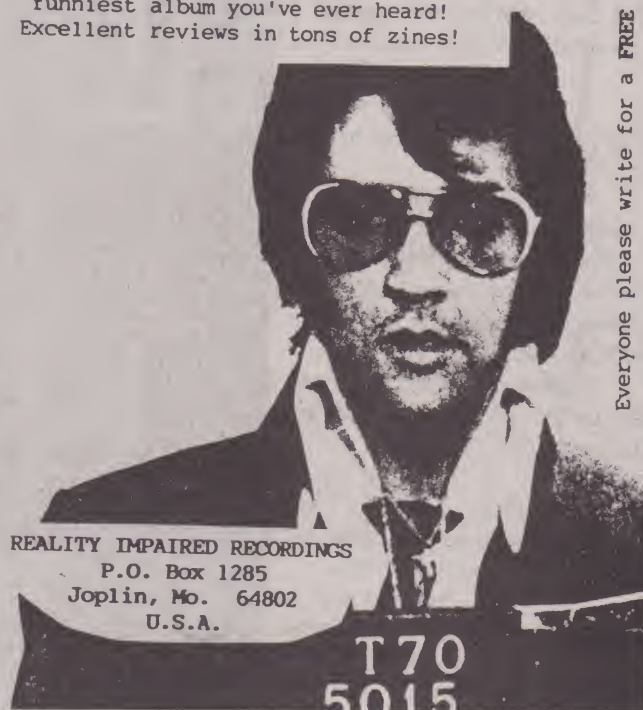
When the Police finally discovered Alyssa's fate, Brent was long gone. The newspapers could not even print what had happened, saying only that she had been brutally murdered by a crazed ex-boyfriend. The details were too horrible for even their sensationalistic amorality. Detective William Harris, a twenty-eight year veteran of the police force, immediately quit his job the day he saw Alyssa's body, he was he never wanted to see anything remotely like it again.

Vaginal Discharge

"Froth" CD - 26 songs, only \$5!

Your money back if it's not the funniest album you've ever heard!

Excellent reviews in tons of zines!



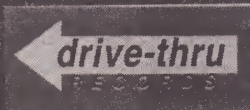
REALITY IMPAIRED RECORDINGS
P.O. Box 1285
Joplin, Mo. 64802
U.S.A.

T70
5015

Everyone please write for a FREE sample tape!

Playing 4 Square

A DISPLAY OF UP AND COMING RECORD LABELS



CD ONLY \$5!

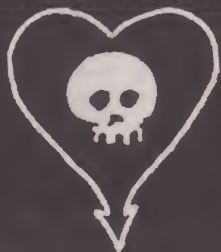
Mail Orders to:
Suburban Home
PO Box 40757-Q
Denver, CO 80204

Featuring:

Lagwagon
The Ataris
Boulder
Over It
Apocalypse Hoboken
FYP
A New Found Glory
Mildtown
Decay
Nobodys
Me First & the Gimme Gimmes
Nerf Herder

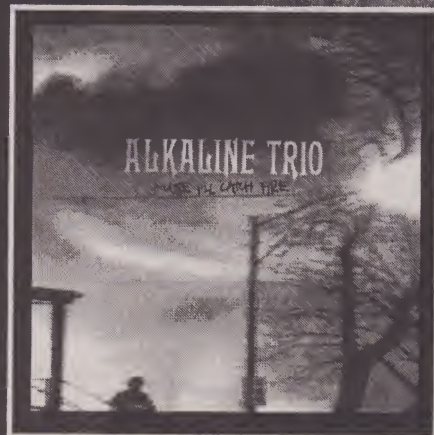
Gob
Bracket
Gamits
Fairlanes
Oblivion
RxBandits
Caught Inside
Adventures of Jet
Popsicko
Anchor Martian
Homeless Wonders
Allister
Spread

ALKALINE TRIO



MAYBE I'LL CATCH FIRE

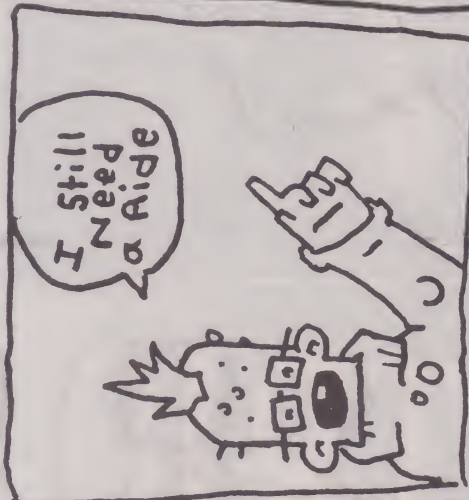
CD/LP in stores February 24, 2000



Asian Man Records
PO Box 35585
Monte Sereno, CA 95030
www.asianmanrecords.com
brucelee@pacbell.net



an epic journey...a good story. these things i can never find. our time is wasted. our energy is spent...still thinking of something worthwhile, to translate to you. still...



I still need a Aide



Shut up. I still do not have a story.

when we meet, every one is together. the time old tradition is kept. stories of the road, of hardships, and lost treasures that are found again...with a greater value and more understanding

i listen. the faces can not be captured. they can not be contained... organized and placed in-between three allotted commercial breaks.



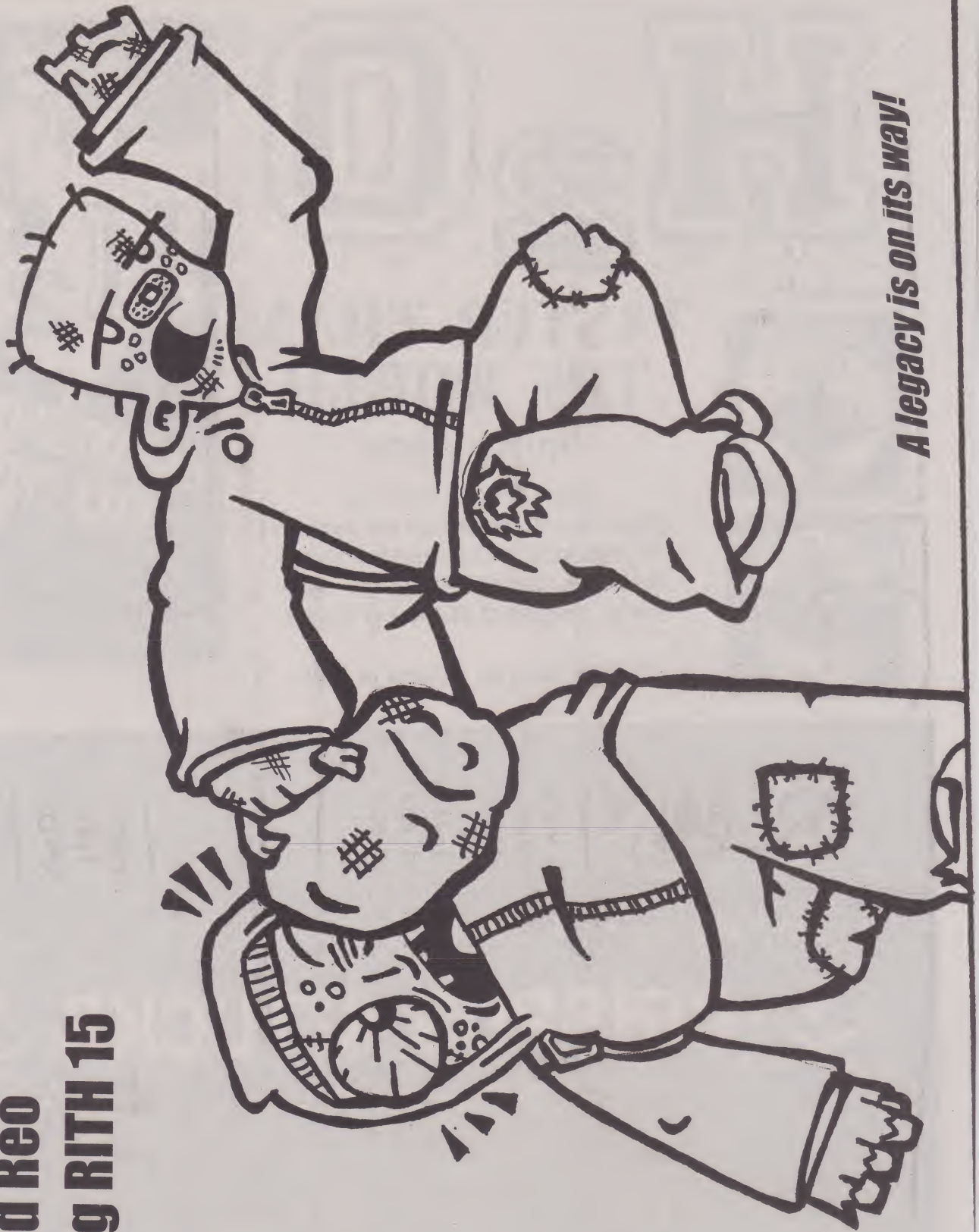
so where are we headed? yeah know?



hmm. how about we stay here for a little while longer.

we don't get out much any more. that's okay. we never got out much in the first place. is this how it will be...hold on. wait. the course is already set. okay

**the adventures of
See and Reo
starting RITH 15**



A legacy is on its way!

H₂O

also available:

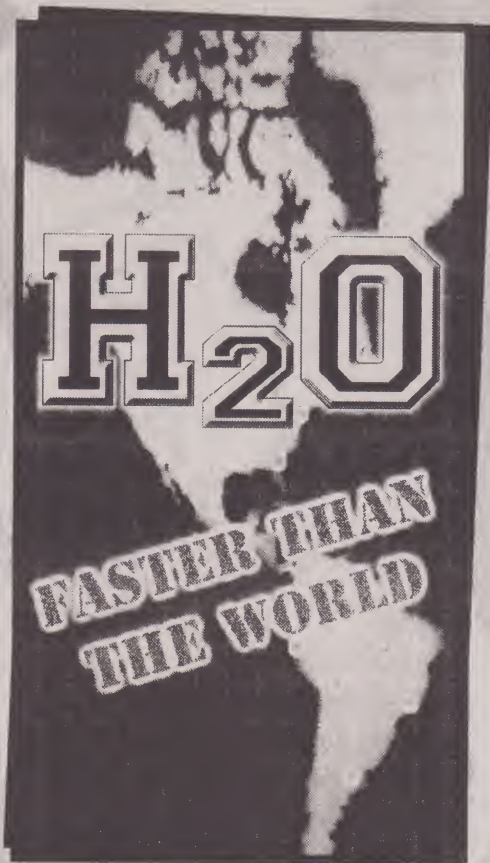


FASTER THAN THE WORLD

HOME VIDEO

Faster than the world is a home video/documentary that captures 54 minutes of old and new live shows, interviews, in-studio recordings, music videos, and behind the scenes footage.

A must have for all fans of H2O!



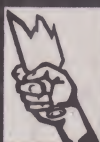
www.epitaph.com
www.h2ogo.com



THE FUTURE OF HARDCORE IS COMING FEBRUARY 22, 2000

CRISPUS ATTUCKS

...Destroy The Teacher



**SODA
JERK
RECORDS**

cd/\$9 - lp/\$8 - outside u.s. add \$2 - send cash, check or m.o. to soda jerk records
p.o. box 4056 - boulder, co 80306 - send stamp for catalog - or buy online - www.sodajerkrecords.com

RATSINTHEHALLWAY.COM

Good things don't come every year.

Debuting Leap Day 2000

interviews, reviews, photographs, news and more...

http://preview.ratsinthehallway.com/index2.php3 - Microsoft Internet Explorer

File Edit View Favorites Tools Help

Rats in the Hallway

RITH

INFO
NEWS
BACK ISSUES
DISCOGRAPHY
LINKS
STAFF
FAQ

INTERVIEWS

THE GAMMERS
MESSYHAIRS

REVIEWS

ISSUE #14

LEATHERFACE

NEWS
EMAIL LIST
DISCOGRAPHY
PICTURES
LYRICS
SIDE PROJECTS
FAMILY TREE
LINKS

COLORADO

DISCOGRAPHY
LINKS
SHOWS

PHOTOS

MAIN
LEATHERFACE
LIVEM

RECORDS

LINKS TO AUCTIONS
STEFAN'S WANTS
STEFAN'S RECORDS

CONTACT

RITH
STEFAN
SITE DESIGN

OTHER

SCHOOL CRAZ
OTHER LINKS

GUESTBOOK

INFO

We are a medium sized zine based out of Colorado, publishing 4 times a year with a pressrun in the 5,000 range. It took me a while to realize that I didn't care enough to print a few thousand more just to get that "major zine" status. I'd rather see my zines out in the street. In the hands of readers. The main principle behind the zine is to unite behind our common ideas and not fight over our differences. In this way, we attempt to cover as broad of a spectrum of this underground as possible. I'd rather have a kid quickly flip through a garage punk interview to get to his pop then not be exposed to it at all.

Advertisers click here for current [ad rates](#).

NEWS

- The administrative staff got together for New Years, check out [RITH24!](#)
- New Rith [L.A. office](#) is now open!
- The next issue of Rats in The Hallway will have a rad 70 minute CD sampler Record labels [click here](#) for information about including your artists on the comp
- [Issue #12](#) has come out featuring the tour diary from the long anticipated Leatherface summer tour. This was the first time that these boys have been to the US, and the wait was well worth it. Follow the crazy antics of three Colorado boys as they follow these boys across the Midwest. Interviews with Leatherface, Hot Water Music, Discount, Dillinger Four, Clear and others. Cover by Lindsey Kuhn

BACK ISSUES

Prices:

#6 - #10	\$1 ppd
#11 - #13	\$2 ppd
Any 3 issues #6 - #13	\$3 ppd
#14 +	\$3 ppd

• Issue #1	• Issue #5	• Issue #9
• Issue #2	• Issue #6	• Issue #10
• Issue #3	• Issue #7	• Issue #11
• Issue #4	• Issue #8	• Issue #12

2036 WebTracker

Please email all questions, comments, or insults to: [mailto:rats@ratsinthehallway.com](#)

- staff biographies
- leatherface list
- links to:
 - > upcoming shows
 - > local bands
 - > record labels
 - > zines
- back issues
- colorado discography
- record collecting



By now you've heard something or another about this dude travelling around with his synthesizer friend playing birthday parties and weddings. His unique blend of witty (but evidently, also controversial) lyrics with underlying music not unlike most of the best songs from the 80's. But this is where the controversy begins to unfold. Selfish gatekeepers of the underground say that Atom and his Package are uninvited into the inner circles of the punk rock inferno. Maximum Rocknroll asserted their review policy by not reviewing his records, but some of the emo kids seem to love it, and the E-bay prices won't argue with that. Love him, hate him, or just don't care, this man gets a lot of mail concerning his apparently revolutionary form of music. Atom's web site at <http://www.atomandhispackage.com/> offers some good insight into the good bad and plain ugly writings that he gets. If you haven't checked it out already, I definitely recommend you do. Until then, below you will find some good samples that Atom has provided. And it's funny, when people are pissed enough they can really apply themselves and do a great job.....

HATING ATOM AND HIS PACKAGE

All misusages of your/you're and their/there are the writer's.

Atom,

"I heard a song by Metallica on the radio called Tuesday's Gone, or something. My, how the mighty have fallen." <-- i saw this on your little pathetic tour diary

Now you insult Metallica??? What is your fucking problem?? You don't have to take out your jealous rage on them. Just because your not nearly as popular and your music is complete shit doesn't mean you have to go insult the greatest band ever to live. You aren't even worthy enough to mention there name you piece of trash. The mighty have fallen? I think not. That's why they top your album sales by only god knows how many times. That's why they attract big crowds, have enormous concerts and your playing in some hellholes. You should get a band together, because it seems that damn little machine of yours has more brains than you do. Your little girly voice and machine don't impress anyone, except the morons who buy your music. Well, I hope you have fun, especially your with your pal Jeb, whoever the hell that is, probably your lover. "I'm at the fellow who set up the show's house, and he has a really sweet dog. " A sweet dog you say?? You sick homosexual pervert!

have fun doing whatever the hell you do

---(V)etallica is the God of Music---

from,

A HEAVY METAL FAN

ATOM'S RESPONSE: For someone who finds me so irritating, you sure appear to spend energy thinking about me and reading my tour diary. Do you really think my tour diary is little? I thought it was a little too big. Weird. You seem like a wonderful, intelligent human being Mr. Metal dude.... ---Atom.

Instructions for CrimethInc Agents:

For too long, shows have been predictable affairs. Tonight, we will liven things up for Atom (and, I suppose, his package). This is your missions.

- Every time Atom says the word "SONG":
⇒ point your finger and shout "Go!"
- Every time Atom says "Greensboro":
⇒ shout "Yankee go home!"
- Every time he says the word "PACKAGE":
⇒ cheer and applaud wildly.
- Every time he asks a question of any kind:
⇒ laugh, sneeze, grunt, moan.
- Every time he uses profanity:
⇒ yell profanity back, spasmodically.

Make up your own, too. With a little cooperation and humor we can break the chains of routine... and plan your own surprises for the His Her Is Gone show.

—CrimethInc Show Commando #1

All spellings with the letter "U" when it's inappropriate are Mr. Metalguy's.

ATOM, I AM A HUGE METAL FAN AND KNOW NOTHING ABOUT U. ALL I KNOW IS THAT U MAKE FUN OF METALHEADS AND CALL THEM GAY. WELL LET ME TELL U SOMETHIN U PIECE OF TRASH, A METALHEAD ISNT THE ONE WHO EMAILED MY FRIEND AND CALLED HIM A STUD. UR GARBAGE. I HOPE U GO OUT OF BUISINESS. HAHA. ASS

A METALHEAD WHO HATES U
METALMAN6875@aol.com

ATOM'S RESPONSE: His sentence about me calling his friend a stud is referring to an email I sent a friend of his who sent me a note telling me I was a loser and didn't like metal. I sent an email back to the below "Metalman" guy saying that I only make fun of intolerant moronic metalheads, and only call metalheads gay when they are in fact, homosexual. Duh. -

advertisement from
Heartattack

All spelling mistakes are Mr. Parker's.

Hello Adam. My name is Bob Parker and i own a Canadian recording label called Elite Records. I was just browsing the Internet for personal purposes, and i managed to stumble onto your site. It seemed interesting what you do with the music synthesizer, and i decided to further pursue you. I downloaded some of your music. And i must say Adam. It sucked. It was the worst "music" i had heard in a while. I was browsing the net thinking i might be able to sponsor you because of all the good commentaries on your website about yourself. It turns out you are as conceded as your music licks ass. The good commentaries (most likely put up by you) are all bull shit. And dont even try to call yourself punk. It is an insult to the punk rock community. If you wish to put this email onto your website, feel free. You must email me first to let me know if you do, and then you may post it. Good day, and hopefully you havent quit your day job yet.

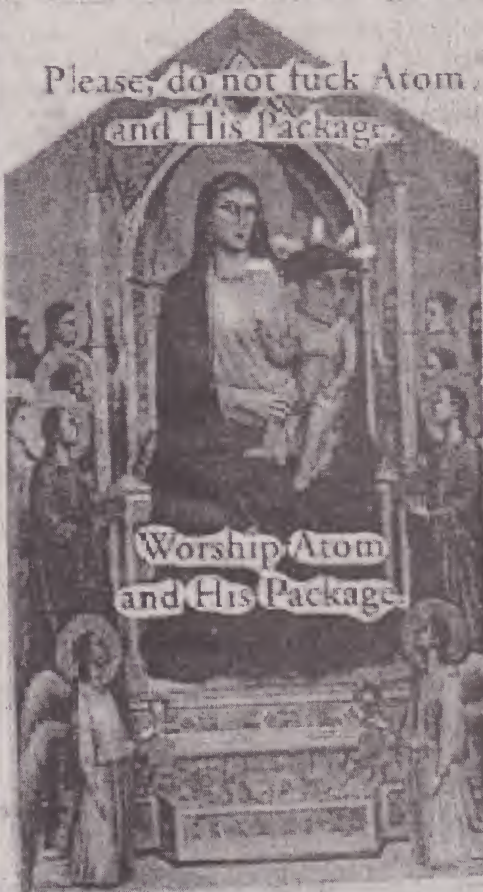
Bob Parker
Elite Records
anarchy@www.com

Fuck Atom and His Package

The popularity of this man has gone on too long. We're all giving Atom top billing because, "he's so clever" and, "it's so nice to see somebody doing something new." Fuck that. He isn't doing anything original. Atom's just doing what Weird Al and others have been doing for years. The jokes over funny man. You're getting the hook.



Brad Wallace
YOUTH AGAINST FADS



Here are some of the tidbits that have been overheard on the package's treks across the country:

"It's a bad fucking sign when you have to set up equipment to Atom and His Package"

Allegedly one of the guys from the band Roundhouse, while setting up to play at a show in Chicago

"You know the state of hardcore is sad when Atom and His Package is popular."

Todd, the mean one from His Hero is Gone

(Atom and His Package is) "...retarded Sesame Street music" F.O.E. Fanzine

"Maybe I should get a drum machine... I could be famous"

Sean Sullivan, MRR (annoyed about an interview of me in Negative Reaction zine)

And check out this piece straight from a JIMMY EAT WORLD interview in MUDDLE.

Muddle - No. Actually, here's our question for everyone. How do you go about telling that special someone you like them. What's your move? Do you put on your record? (laughter)
Tom - (laughing) No. I go up to them and I'm like, "Baby, are those space pants you're wearing? Because your ass looks out of this world."

Muddle - Someone just used it!

Tom - Someone's stealing my lines?

Muddle - YES! Atom from Atom & His Package just used that one!

Tom - That asshole!

← retaliation ad in
Heartattack

So there you have it. Now you too can see what goes into making good (or, in this case, bad) hate mail for those people whom you are too close minded to recognize. Just don't embarrass yourself and write something incredibly stupid, because it just may find itself on these very pages one day soon.....

essay by Hank Nuwer

ΕΞΤΕΡΜΙΝΑΤΙΝΥΓΤΗΕΦΡΑΤΡΑΤΣΑΥΔΗΑΞΕΡΟ

Exterminating the Frat Rats: Why Greeks Need to Expel Hazers in Their Midst

I feel as though an introduction is necessary. After reading through the very first line again, I knew that I could not simply let this sit on its own. I am not in a frat, no one that does anything for RITH is even in a frat. That's just a comment that I wish to articulate before the rest of the words are allowed to speak for themselves.

It was my original intent to write an article on the many deaths that occur in (and sometimes, as a result of) the Greek System. I'm a student at a large, predominantly non-Greek school. Over the years, I've made the acquaintance of several brothers and sisters that were both personable and witty as well as coming across some of the biggest dolts that one could possibly imagine. It was my intent to publish raw statistics of the hundreds of people my age who have died in the system.

But after some research, the anti-Greek slant quickly became a simple request for the real cause of things. This article, by someone whom I have found to be extremely proficient in this subject matter, is an attempt to answer and address one of the Greek System's weaknesses. It is both factual, unbiased (to an unarguably sufficient extent), and entertaining (check out the quotes from those who still love hazing!).

Most importantly, I'd like to hear from those both in and out of the Greek system for a possible write-up on the new site. Enjoy. — Stefan Wild

When I belonged to a fraternity in college and was hazed and hazed others, I hated the term "frat rat." Now, I try to exterminate frat rats. It's my job.

First, an explanation why that pejorative term "Frat rat" applies here to hazers. I do not apply the term to those who do not haze or are part of the growing Greek anti-hazing movement. I've learned in my reading that a "rat" in farming communities is a laborer hired to nibble patiently at an old barn's beams and supports with a small tool until the whole structure collapses -- just as he escapes.

Thus, "frat rat" describes all Greek members who abuse, degrade, and humiliate pledges -- then graduate. Metaphorically, these few chew away at the foundations of Greek houses and threaten to bring the system crashing down on the heads of all. They leave, but their hazing practices stay.

My new book *Wrongs of Passage* opens with the 1993 death of Chad Saucier, a community college student from Mobile, Alabama. Auburn University's Phi Delta Theta allowed Chad to pledge even though he was academically ineligible by local and national rules. He

died grotesquely, dressed in a goofy elf suit, after swilling liquor during a traditional Christmas party in which members "encouraged" new "men" (all under 21) to drink. Having swilled enough whiskey and Jagermeister to flatten four strapping males, Chad's intestines twisted inside him as he convulsed on the fraternity house floor. He may or may not have heard a hammering against his own chest. A brother slammed Chad's heart with his fists in a futile effort to bring him around.

Right up to the minute Chad died, the Auburn members and pledges were laughing. For them, hazing was a commonplace behavior without consequences. Others even argued that what Chad went through failed to meet their own personal definitions of hazing. In contrast, Chad's parents and Auburn administrators expressed horror that he died trying to please those fraternity brothers; they agreed that the bottle exchange was a dangerous custom in need of abolishing.

Longtime Auburn student life professional Deborah Shaw Conner, an outspoken critic of hazing, could offer no assurance that the death would not be repeated. "I have dealt with five hazing cases in the last three months, all at Auburn University, all with some of our older, traditional chapters," said Conner, Director of Foy Student Union and Student Leadership, in an e-mail interview for *Wrongs of Passage*. "One in particular sounds so similar to what the Phi Delt's were doing the night Chad died: a Christmas party with lots of alcohol, pledges getting drunk, pledges performing for the actives, etc. Why are things not different after Chad's death? I wish I had the answer."

Here is the answer. Hazing is endemic in American schools from junior high through graduate and professional schools. It is also rampant in the military and a hidden cancer for oil riggers, firemen, and others in the workforce. For example, an 18-year-old female ambulance driver died from a booze binge her new male colleagues asked her to endure as an initiation.

Initiation rites have been an important part of different cultures throughout history. Few of us go through life without taking part in some sort of rite of passage. I have no problem with the validity and value of certain initiation rituals; the majority of people who take part in fraternal initiations are "normal" individuals, not sociopaths. What I am referring to are rituals that exhibit cult-like characteristics - monopolizing someone's time, robbing them of space, forcing them to accept an all-or-nothing group mentality. In short, I am opposed to rituals of a pathological nature - hazing as we've collectively come to call these wrongs of passage.

Alcohol use by college students is a factor in 40% of academic problems, 28% of dropouts, 80% of acts of vandalism.

To stop the problem of hazing in society, it will take large-scale, directed strategies by the public, legislators, educators, and Greek groups. Past fraternal solutions such as "Greek Week," "Help Week," bans on pledging and dry houses were well-intentioned (and may even have saved some lives), but they have failed to kill the roots of hazing. The problem -- and student deaths -- continue.

Hazing History

Although hazing is mostly associated in the media with athletes and Greeks, the finger pointing in the U.S. goes back to 1657, when Harvard fined upperclassmen for freshman hazing. Many early college presidents, preferring absolute order to the flourishing of individual identities, encouraged hazing. They saw it as a way to teach precedence, build school loyalty and assimilate students from all economic classes.

Class hazing resulted in hundreds of serious injuries and some deaths. (Other 19th century presidents at Amherst, Michigan, Miami of Ohio, and Indiana University condemned hazing.) With a few exceptions, until the mid-1920s, most campus hazing deaths (Amherst, MIT, Kentucky, Colgate, Hamilton, Franklin and Marshall, Northwestern, Purdue, etc.) occurred in freshman-sophomore class scraps. But after 1928, hazing deaths in fraternities began to eclipse the total of class hazing deaths.

Attitudes haven't fully changed for the better since the 19th century. Too many college administrators have turned their heads while hazing goes on -- performed by fraternity chapters whose members show unbridled school spirit and who contribute big bucks as alumni. These presidents and deans instituted the right policies, but students knew they could haze so long as they didn't rub things in an administrator's face.

Until the 1970s, hazing deaths occurred infrequently enough that college presidents who suffered one could lament them as "isolated" accidents. But the presence of alcohol in the initiations of local and National Interfraternity Conference fraternities contributed to a documentable rise in initiation deaths. Likewise, serious beating injuries and occasional deaths in African-American fraternities also began in the mid-70s (although alcohol has been a factor in few deaths of black pledges). Sororities had two hazing deaths in the 1970s (one in a local group and one in a national) but none in the last 20 years. However, alcohol-related deaths of sorority women in the 1990s have raised the vigilance of national sorority headquarters.

High School Hazing

The Alfred University/NCAA survey last month revealed that nearly half of all collegian athletes say they were first hazed in high school or even in middle school. Thus, hazing -- a ritual that gives hazers a sense of power, entitlement, and occasionally sadistic pleasure -- must also be addressed by educators who work with teens and

preteens. Unfortunately, high school educators lag far behind collegiate Greek administrators and the heads of Greek headquarters when it comes to an awareness of hazing problems. In the last decade, high school hazings include acts of sodomy, sexual assaults and coerced sexual simulations, forced drinking, paddlings, coatings with foul or vile substances, and the eating of repulsive substances.

Why does hazing flourish in many high schools? It may have something to do with the fundamental drawbacks of the U.S. educational system, which is charged with serving the needs of a great many young people. Some teenagers are brilliant introverts who reject the hero worship of athletes and beautiful people rampant in high school. The students who attack these "outsiders" sometimes act on overt cues from some teachers and administrators. Often, these adults' words and actions teach the students that nonconformists have two choices -- assimilation or isolation. High school hazing of freshmen and rookies can be particularly vicious when directed toward nonconformists struggling to find an identity. In fact, hazing is part of a larger culture of violence and destruction.

Could it be that school shootings are just part of a destructive, self-fulfilling prophecy? That the Columbine High School trenchcoat mafia shooters acted from a misguided sense of revenge when they opened fire? If so, all the more reason to end hazing and bullying.

Hazing in U.S. Culture

Ending hazing in U.S. secondary schools and colleges would be an important step toward ending the wider acceptance of casual violence in our culture today. Before that occurs, educators, legislators, journalists, parents, students, and the public at large must examine the issue of hazing intellectually and unemotionally. A constant goal must be the desire to create civility in U.S. classrooms. Educators err when they call for a return to the values of founders and old-time students. Records of early schools show that our forefathers were inclined, as children and young adults, to partake in hazing acts few parents today would want their children to emulate. In fact, many fraternity chapters that haze rationalize their actions by calling them a part of tradition. They ignore the best of what these national fraternity founders strove to accomplish: a sense of community, a system of honor, the courage to live one's ideals, and a respect for the academic life of the mind and the benefits of exercise.

So why don't college presidents and trustees simply end hazing? The reality is that while academe contains some of the country's finest minds, they have not, as an Alfred University professor I interviewed remarked, shown themselves to be a very heroic bunch. Too many people in academe (uninvolved faculty, overworked administrators, and students looking for a ticket to a future job) act like members of a dysfunctional family. According to alcohol abuse expert Jim Arnold, "addictive organizations" like fraternities thrive in such a climate. They are unlikely to change the behaviors they think give them status on campus. It's only when a hazing death or disgusting incident occurs -- something

Students more likely to binge drink are white, age 23 or younger, involved in athletics, and residents of a fraternity or sorority.

shocking that arouses the press' wrath and shames administrators -- that there is likely to be widespread campus acknowledgement that hazing is insidious and harmful.

In spite of dozens of hazing deaths, only Alfred and Auburn Universities have shown remorse by inviting the mothers of deceased pledges to come to campus and speak of their grief. Why don't the mass of students change their behavior even when more Chad Sauciers die? Our larger culture has become inured to violence. It elevates anyone who survives an ordeal like hazing. It hates the "wimp" who says, "no, I'm outta here" or "tattles."

People Who Defend Hazing

I'm aware that many people despise my stand against hazing made more than 20 years ago. These people tell me they want hazing to continue -- despite its being illegal in 41 states, including Indiana. I have received several e-mail messages defending hazing:--"America is the land of the free [with] the freedom to join whatever group that you want," wrote David O'Mara, 23. "If I want to join a group that beats the crap out of me every day, I can. If I want to join a group that requires me to drink 6 gallons of wine in a day to join, I can. Pledging my fraternity was the best thing I did." "I think this is much ado about nothing," Suellen Shea of Vista, California, wrote last night. "No wonder there are so many wimps in society today. EVERYBODY WANTS TO BE A VICTIM! Unless there is extreme physical harm being done then hazing amongst teams, social clubs/groups, etc. is good and a bonding experience. Once you've been there, done that' you're proud of yourself and it is a brotherhood-bonding thing. I am the wife of a Marine officer (former college football player & frat guy) and mother of 3 sons -- all athletes, in frats., college grads, etc. AND ALL HAVE BEEN THRU THIS STUFF MANY TIMES/ NO BIG DEAL!!!" "You are making a federal case out of nothing. I bet you a case of beer that more people are injured playing sports...than ever got hurt from [athletic] initiations," said fraternity alumnus Mike Modde who urged me to get a life. "Are you in a make-work program to find something to write about? Figure out how many people went down the road and got drunk but graduated and now have become successful, raised a family, pulled pranks and even survived an initiation."

Even many members of the media defend hazing. Writers for Sports Illustrated, Rocky Mountain News, and other publications praised the hazing which 80 percent of all surveyed NCAA college athletes say they have experienced." We're all for college and pro hazing," said SI's Richard Hoffer, saying it builds camaraderie, teaches humility. "All" presumably includes the two New Orleans Saints rookies hospitalized after a 1998 gang-like beat-in and the family of Nicholas Haben, a Western Illinois Lacrosse Club rookie who died of drink during his initiation.

"I would laugh were I the Douglas County (CO) district attorney who gets handed the report on this so-called crime," wrote Bill Johnson, a Rocky Mountain News columnist, after some high school students were busted for taping first-year students with duct tape and making them kiss shoes. "I would remember my freshman and senior years of high school, when I got and gave what those kids received," wrote Johnson. "I would tell the police to bring me real crimes."

If Mr. Johnson wants "real" crimes, high school hazings in the 1990s involve sodomy, sexual assault, and physical abuse. Such media critics who extol the pleasures of collegiate team hazing trivialize the death of Nicholas Haben and others like him. And while few people want to see kids who haze (with the exception of pledge deaths or serious injuries caused by negligence, beatings, sadistic acts) packed in jails with sociopaths and hardened criminals, ignoring them is equally wrong. Charging hazers with a crime is an important step toward getting them into awareness seminars and community service-related programs where they can rethink their actions. What's also needed is nationwide reform that allows middle schools and high schools to hold back the diplomas of hazers and other students guilty of uncivil behavior -- unless they can show evidence of remorse, such as the performance of meaningful community service.

Death of Hazing

All is not hopeless. Indianapolis, which has the country's highest number of international fraternity and sorority headquarters, is also a center of Greek idea-sharing and reform. In part this is because several executive directors have personally attended the funerals of pledges. These individuals say they realize that Greek life may be fun, rewarding, and worthy in its mentoring -- but it is not worth dying for. These leaders are sending undergraduates a no-nonsense message: Eat and be merry, but drink responsibly or tomorrow you -- and your chapter -- will die. Hundreds of chapters nationally have been shut down for hazing or alcohol violations. Many chapters that choose to go alcohol-free get rewarded with foundation dollars to help them maintain their fraternity houses. Also tightening the screws are local universities, with Purdue, Indiana, Ball State, DePauw and Indiana State (among others) getting much tougher on hazing and alcohol violations in 1999 than in the 1980s.

Dave Westol, chief executive of Indy-based Theta Chi, has seen what happens when chapters endanger their pledges. Since 1997 three pledging and/or alcohol-related deaths have occurred in New York and New Jersey chapter houses of Theta Chi. One wrenching case involved 17-year-old Theta Chi pledge, Bini Oja, in a 1997 alcohol-related hazing at Clarkson University (NY). "The death at Clarkson was a terrible experience for everyone involved. Not a day goes by that I don't think about it," said Westol. "But, I also know that if we don't respond to it with education and emphasis, we are not acting in a responsible fashion." Westol visits chapters and repeats the message that hazing is wrong and that alcohol can kill you if you abuse it. His former career as a Michigan assistant prosecutor gives him a hard-edged approach to enforcement when a chapter deceives him or

95% of violent crime on college campuses is alcohol-related. 90% of all reported campus rapes involve alcohol use by the victim or the perpetrator.

shatters rules. He says he gives a grace period to a chapter really trying to clean up its act, but his patience erodes "with groups whose members don't get it."

Of all the issues, alcohol has caused the biggest problem for Greek headquarters. In spite of educational forums, research, and speakers (which do persuade some to avoid the pitfalls and dangers of alcohol), the problem continues to escalate, according to studies conducted by the College Alcohol Studies Program at the Harvard University School of Public Health. "This is a complicated issue," said alcohol abuse expert Jim Arnold. "For better or worse, alcohol and the life of the traditional age college student have gone hand in hand for ages. Many, if not most, traditional age college students believe that college life and alcohol use are synonymous." Arnold's dissertation, sold on the Internet by Amazon.com, discusses the role of alcohol in what he terms an addictive system. "Generation after generation of fraternity-chapter members (in the group I studied) are indoctrinated into the ways of the group, including the pervasive use of alcohol," said Arnold. "And the group I wrote about was not a 'bad' group. They were identified on campus, by administrators and other in the know, as the 'most responsible' fraternity there."

Dave Westol broods on finding ways to change the culture of drinking. He said that his job is made harder when older fraternity alumni and even parents view alcohol and hazing as romantic, college "fun-things" to do. Alums and occasionally the fathers of members come to chapter houses to relive their student days by popping brews, giving undergraduates an unfortunate example. "One of the challenges we face these days is alumni and parents who say, 'Gee, I drank in my day....,'" said Westol. "I answer, 'Yes, but not like they're drinking today'... It's a different culture."

In 1997, many National Interfraternity Conference fraternities (with the support of the National Panhellenic Conference sororities who all had alcohol-free house policies) decided that fraternities would abolish alcohol in chapter houses by 2000. The historically African American groups (with an umbrella group headquartered in Bloomington) theoretically banned pledging in 1990 in a similar reform effort. Unfortunately, not all undergraduate chapters voted to accept the ambitious NIC/NPC Select 2000 (dry house) plan, just as many black chapters continue to illicitly conduct hazing in so-called "renegade" pledging activities. Some NIC member fraternities voted to delay acceptance until 2003 or later. Outgoing NIC head Jonathan Brant stressed in an interview that the dry house movement has been delayed but remains alive. "There is still a desire to address systematic change from entertainment-based chapters to purposeful [chapters] on campus," said Brant. But some observing the Greek scene are less than enamored with plans to make houses alcohol-free.

Activist Rita Saucier, whose son Chad died at Auburn, fears that some chapters that signed on to be "dry" will

break their vows. She wonders if reforms are designed more by fraternal lawyers to stop litigation than they are to stop pledging deaths. "I believe dry houses are yet another way that fraternities protect themselves in lawsuits," said Saucier. "It is just another means of not being held accountable for hazing."

Dave Westol insists that draining alcohol from the fraternal bloodstream is only a start. The real job of reform ahead means changing the student culture chapter-by-chapter -- working in tandem with others hoping to make changes in society as a whole. Instead of serving as the nation's bartender and recruiting potential alcoholics, fraternities need to recruit members who find other, positive ways to assert their maleness and individuality. "If we change the culture, we change the type of men who join," said Westol.

Westol knows full well the bright and dark sides of the young people he mentors. A former hazer as a collegiate undergraduate who changed as a matter of conscience, he is a fiery speaker who crosses the country to speak before fraternity and sorority audiences. He minces no words, hides no secrets. "...If I have just one undergraduate walk up afterwards and say, 'You made me rethink what we do and I'm going to make some changes,' then it's been a success," said Westol. "Part of my motivation is drawn from my personal experiences on both sides of the hazing fence; part of it is, I am sure, feeling guilty about what I did in the name of my fraternity; part of it is a response to the arrogance of hazers -- the people who sit in the back of the room, arms folded, muttering to themselves."

Hazing's End

Unfortunately, no reforms can bring new hope to the dead. Chad Saucier and Chad's dreams will always be dead. He won't receive an Auburn degree. He won't marry and father his own children. He won't live the long, productive life of promise that his mother and father saw ahead of him. He won't experience anything positive the Greek system has to offer. To put it bluntly, that stinks. While Chad remains in his grave, the frat rat species continues to haze. That's unacceptable. One positive outcome, however, is that the national Phi Delta Theta organization has taken an unrelenting position toward fraternal alcohol misuse since Chad's death.

During my own fraternity days at Buffalo State College this is what I experienced besides hazing: camaraderie, the introduction to my lifelong writing mentor, leadership skills, a million laughs, and those post-midnight discussions about getting jilted, the meaning of life, the death of buddies in Vietnam.

In short, the Greek system introduced me to many quality people. I hope quality Greeks won't rest until frat rats are extinct.

Copyright Hank Nuwer. First published in Nuvo Newsweekly -- November 1999. Hank Nuwer is the author of the book "Wrongs of Passage" and several other related articles. He can be accessed via email at hnuwer@iupui.edu or at his web site at www.stophazing.org.



FROM DEEP
WITHIN THE WALLS
OF THE FEDERAL
CORRECTIONAL
INSTITUTION IN
WEST VIRGINIA

**SETH
FERRANTI**

BRINGS YOU....

Repetition

with accompanying artwork
by Lance Guerrero

Escape

Prison break ... sirens blare ... gunshots
Ring out flood lights try to find
ME

Run fast ... dogs loose ... tracking my scent
Fired shots ... blood drips ... life ebbs
I'M HIT

Dogs rip ... shred my flesh ... tear my throat
Lights flash on me I'm Dead
WHAT WAS I THINKING?

LIFE-----CYCLE

Do we expect HORRORS
unbidden at our time of wrath?
indecisions which prolong our
inevitable demise?

Wreaking havoc-burnt lives-husks
empty shells-which once
contained-LIFE

A specific dictation cordially
invited to; witnesses the trauma-
the evolution- the drama of Life.

Repetition-----grinds-----
Grating---uncontrollably---urging
Circles-----to repeat-----online---
For the nation-----as a whole
To Consume--

Video games mirror the stories
which dominate a society which
is force-fed commercialization

Which finances the
institutions of structure
corrupted by the
tendencies of
greed that
permeate
the human
consciousness.

Pollen



14 tracks
of blistering
rock.

In stores 2/22/00

Chip



Also available:
The Stereo • Three Hundred

Check out Fueled By Ramen online: www.fueledbyramen.com

©1999 Fueled By Ramen. All rights reserved. Ad design by VISION VALLEY



Terrorism



for human love
 consequences of love are forsaken- to be nothing more than lust- gathered hand in hand
 with fear-fear of the unknown-
 fear of the untouched-
 fear of the unused (or used) (in some cases)
 my fear is to go unnoticed- to go through life that is- could you imagine your love being
 unnoticed- would you fear the consequences- could you bear the torture-
 such questions pose one to wonder-
 for what is life without love- how does one replace passion- oh mother of lovers- cast
 aside your fears- let one happy as your soul shines through-
 happiness-
 love-
 a connection-
 fear-
 my fear of love- my fear of the unknown- too scared to care-
 another shipwrecked heart stranded in the
 abyss of
 human nature.

Just a Bus Ride
 feet shackled...
 hands cuffed...
 chain around the waist...
 BLACKBOXED

get on the bus...
 shotgun in my face...
 no talking...

"What's your number,"
 said the man
 I said, "What about
 my name."

cold steel grips...
 my wrists...
 my ankles...

"Take a seat,"
 said the man.

Just a bus ride...
 I thought.

ONE SIZE FITS MOST



24 song CD for \$8.00 Post-paid

a Mad Pakyderm Release

Also out on Lincoln's
Community 402 Records

OSFM/Boy caught Split 7"

Ecorche/
Her Flyaway Manner
split 7"

for \$3.50 postage-paid

chances are you haven't heard us.

-our music's fast
melodic songs to sing along to
about orange.

our screwed up world,
girls,
unity, madness,
even some references about rabbits

So buy it

ALL DIY, ALL GOOD

checks, M.O.'s, (well concealed) cash,
or any questions/commentary to:

Lee Zeman
c/o O.S.F.M.
901 s. 28th st.
Lincoln, NE, 68501

RATS IN THE HALLWAY 14

CONSUMED

"Sunnyside Up"
off their 2000 full length
"HIT FOR SIX"

Available from Fat Wreck Chords, PO Box 193690, San Francisco, CA 94119 *** www.fatwreck.com ***

"15 minutes"

off their Spring 2000
"ENDORSED BY YOU"

The Gamits

CD \$9ppd from Suburban Home Records, PO Box 40757, Denver, CO 80204 www.suburbanhomerecords.com

OVER IT

"80's Movie
Anti-Hero"
off their new
self titled ep

CD \$6ppd from Negative Progression Records, PO Box 15507, Boston, MA 02215 * seth@negativeprogression.com *

"Half Friend Town"
off of their sit ep

AS FRIENDS RUST

CD \$6 ppd from Doghouse Records, PO Box 8946, Toledo, OH 43623 www.doghouserecords.com

DWARVES

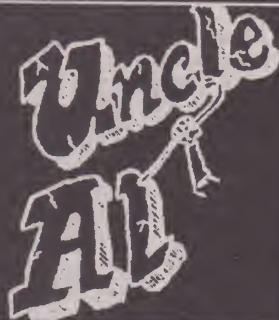
"Deadly Eye"
from their new CD
"... COME CLEAN"

Available from Epitaph Records, 2798 Sunset Blvd, Los Angeles, CA 90026 ** www.thedwarves.com **

"We Are"

from the new
"GANGWAY, STUPID"

CD \$10 ppd from New Found Hope Records, PO Box 564551 College Point, NY 11356
** www.uncleal.com **



Saves the Day

"You Vandal"
from
"THROUGH BEING COOL"

CD/ LP = \$11/ \$8.80 from Equal Vision Records, PO Box 14, Hudson, NY 12534 *** www.equalvision.com ***

"Rock and Roll"
from 2000's
"SAVE THE WORLD,
LOSE THE GIRL"

midtown



CD \$12 ppd from Drive-thru Records, PO Box 55234, Sherman Oaks, CA 91413 www.drivethrurecords.com

TURNED DOWN

CD \$10 ppd from Sessions Records, 15 Janis Way, Scotts Valley, CA 95066
** www.sessions.com **

"Deep holes for
shallow girls"
from their upcoming full length
"WHEN THINGS GO RIGHT"

"A Year in the Past"
from their CD
"UNDER THE RADAR"

GRADE

CD/ LP Available from Victory Records, PO Box 146546, Chicago, IL 60614 www.victoryrecords.com www.grade.net

Crispus Attucks

"The Articles
Liberteria"
from their upcoming
"DESTROY THE TEACHER"

CD/ LP = \$9/ \$8 from Soda Jerk Records, PO Box 4056, Boulder, CO 80306 ** www.sodajerkrecords.com **

"Or be destroyed"
from their full length
"SHOP TALK"

man without plan

Available from Creep Records, Suite 220, 252 E Market Street, West Chester, PA 19381 www.CreepRecords.com

OSKER

Available from Epitaph Records, 2798 Sunset Blvd, Los Angeles, CA 90026
www.epitaph.com

"Step the Bus"
from their 2000 CD
"TREATMENT 5"

"Latest Issue"
from their new 7 songer
"LATEST ISSUE"

divit.

CDEP \$7 ppd from Coldfront Records, PO Box 8345, Berkeley, CA 94707 ** www.coldfrontrecords.com **

ALKALINE TROU

"5-3-10-4"
from the upcoming
"MAYBE I'LL
CATCH FIRE"

CD \$8 ppd from Asian Man Records, PO Box 35585, Monte Sereno, CA 950303 www.asianmanrecords.com

"All My
Life"
from the sit ep

THROWAWAY GENERATION

Contact Unity Squad Records, 354 West 100 North, Logan, UT 84321

COMPILATION MADNESS



"Peanut Butter
For You"
from their full length
"PUT 'ER THERE"

CD/LP \$8/\$7 ppd from Not Bad Records, PO Box 7455,
Boulder, CO 80306 <http://www.angelfire.com/nb/notbadrecords/>

"Just Dropping (a line)"

from their "MATTER HAS
A BREAKING POINT"

twothirtyeight

Available from Take Hold Records, PO Box 19831,
Birmingham, AL 35219 ** www.takehold.com **

Still Left Standing

CD \$8 ppd from SEVEN LUCKY
RECORDS, PO Box 9546, Denver,
CO 80209 * sevenlucky@aol.com

"No One's
Listening"
from their upcoming
sit CD

"Energy Dome"
off their new full length

"DESIGNS FOR AUTOMOTION"

snapcase

CD/ LP/ CS Available from Victory Records, PO Box
146546, Chicago, IL 60614 www.victoryrecords.com

Fit of Anger

"Revealing
the Truth"
from their upcoming
sit release

CD \$10 ppd from New Found Hope Records, PO Box
564551, College Point, NY 11356 www.homestead.com/fitofanger

"Lost Lyric"
from their new disc
"SONGS"

**ONE SIZE
FITS MOST**

24 song CD \$8 ppd from Lee Zeman, 901 South
28th Street, Lincoln, NE 68501

BOUNDER

CD available from Negative
Progression Records, PO Box
15507 Boston, MA 02215
* seth@negativeprogression.com *

"Dirty You"
from their new

"ALL OUT"

"Fuck You"

from their
"DOWNWAY IS AS
DOWNWAY DOES"

downway

Look for new Downway CD on 206 Records, 8314 Greenwood
Ave N., Suite 102, Seattle, WA 98103 www.206records.com

*A New
Found Glory*

"Hit or Miss"
off their full length
"NOTHING OLD CAN SAY"

CD \$12 ppd from Drive-thru Records, PO Box 55234,
Sherman Oaks, CA 91413, www.drivethrurecords.com

"Treason"
off the rerelease
of "ALL RISE"

Naked Raygun

CD available for \$13 ppd worldwide from Quarterstick
Records, PO Box 25342, Chicago, IL 60625 info@tgrec.com

**Homeless
Wonders**

"I Can't Think"
off their sit ep

New CD "Wyoming" \$9 ppd from Suburban Home Records,
PO Box 40757, Denver, CO 80204 www.suburbanhomerecords.com

"Resist in G Minor"
off their upcoming
"THE STRUGGLE
CONTINUES"

Link 80

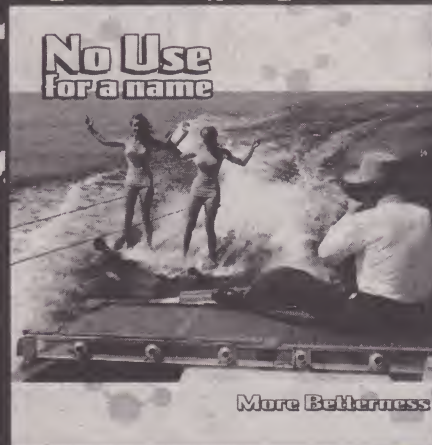
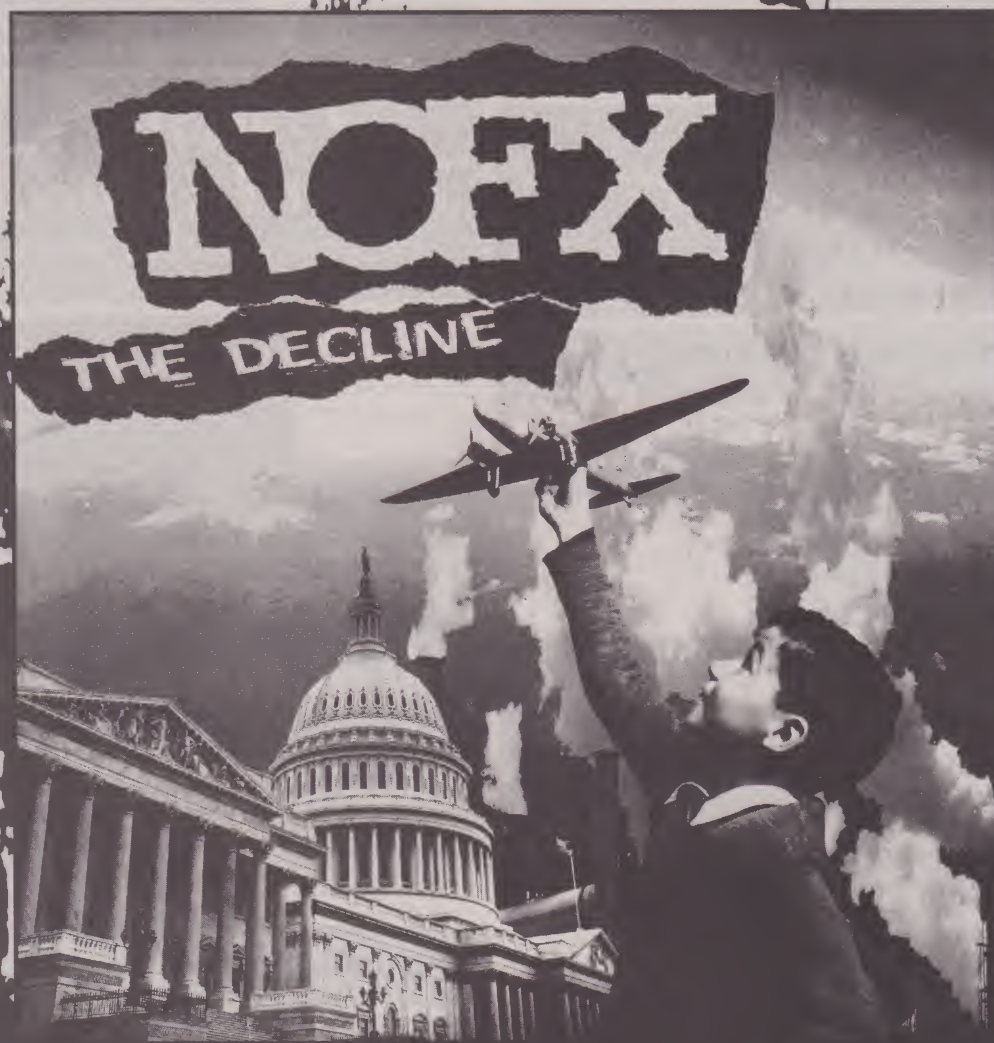
CD \$9 ppd from Asian Man Records, PO Box 35585,
Monte Sereno, CA 95030 www.asianmanrecords.com

**The
Eight Bucks
Experiment**

CD \$10 ppd from Blue Moon Records, "Crocodile"
2075 S University Blvd #264, Denver,
CO 80210 * BMR43@aol.com *
off their upcoming
"PAYBACK"

All prices are postage paid in the US
unless noted. Bands and their
respective labels retain all copyrights.
Please don't hesitate to drop any labels
here a line about their new releases.

UP YOUR ASS WITH A CAN OF GAS
OUT YOUR NOSE WITH A RUBBER HOSE



AVAILABLE ON CD AND LP



FAT WRECK CHORDS P.O. BOX 193690 San Francisco, CA 94119

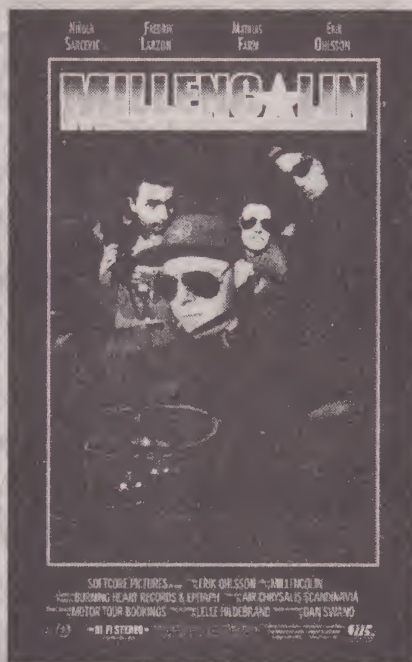
MILLENCOLIN

...AND THE HI-8 ADVENTURES

OUT NOW

THIS HOME VIDEO
FEATURES 74 MINUTES OF
LIVE FOOTAGE, INTERVIEWS,
AND ALL OF THE BANDS' MUSIC VIDEOS,
DOCUMENTING THEIR ADVENTURES
ALL OVER THE WORLD.

*Millencolin's
new album
Pennybridge Pioneers
is out February 22nd*



also available:



Out
Now!

Pearly Gates

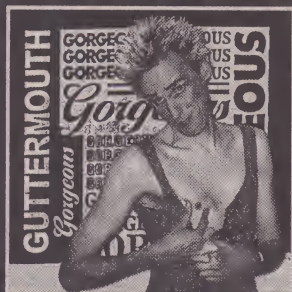


Out
Now!

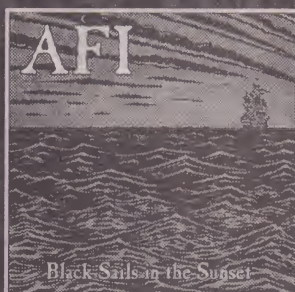
All Hallows EP



Ever Revolving...



Gorgeous



Black Sails in the Sunset



Cast the First Stone



www.nitrorecords.com

Guy Smiley play hardcore in the PEGBOY/ NAKED RAYGUN / SNFU/ DAG NASTY vein. Take a look at the bands I just mentioned. I think that that alone should speak for itself, and hopefully the pictures will let you know how much the fun the live show is. Interview and pictures done at the Starlight by Stefan. (Thanks Alex)

RITH: Go ahead and introduce yourselves and tell us what you do in the band.

D: I'm Derek and I sing.

R: I'm Ryan and I drum.

D: And Jamie is the bass player and Paul is the guitar player and they're both missing in action right now.

RITH: This is the first time you've played in Colorado?

D: Yes it is.

RITH: Is the altitude doing anything?

D: I don't think it's effecting us, we've played a lot in the mountains so we're used to it.

RITH: Being proud Canadians, what are three reasons why Canada is better than the US.

(Both laugh)

D: Oh oh. Be careful. No, we don't think that way. We're very proud to be from Canada and they treat us very well. As you can see, we even have the Canadian flag on our shirts. Canada has been very supportive of us as a band. They've helped us out, the people are great, and hockey. Although there seem to be quite a few people into hockey in these parts.

RITH: We've got our Avalanche that we stole from your Nordiques!

R: There's one reason why Canada was better. Fuckers.

D: You guys always steal our teams, you stole our Winnipeg Jets as well. I won't blame you personally.

RITH: Hey I had nothing to do with it, I don't have the money to buy those kinds of franchises.

D: Unfortunately.

RITH: Is there a definite border between the US and Canada when it comes to bands- hardcore/ punk rock?

D: Definitely.

R: Definitely, I think it's very difficult for Canadian bands to even tour down here. And we find that there's a problem even playing in Canada. Because the fact that you don't have California plates on your van is a very negative thing for a lot of Canadian kids going to shows. You'll get put at the bottom of any bill in Canada just because you're not from the US. And coming down here is a very uphill battle.

D: We've had a lot of help. Good Riddance has been really

great and helped us out with this tour and we've played some shows in the states with the Misfits. And so I think with the support of US bands that have toured through Canada and have liked us, it's been a lot easier for us.

RITH: But it's hard for the average Canadian band to jump across the border.

R: Yeah, but the Canadian government has really tried to take a stance at supporting bands crossing the border. There's plenty of funds available for bands looking to tour the US.

RITH: Even for underground bands such as yourself?

D: Totally.

R: They've flown us to Europe a couple of times and if it weren't for them, we could have never gotten the deal with Epitaph Europe.

RITH: How did the Epitaph Euro licensing come about.

D: We did a tour in Canada with a whole bunch of Epitaph bands like H2O, Pennywise, and Straightfaced and two weeks after that, H2O called us up and said,

'we're going to Europe, can you do it?' And we said 'we'll find a way.' The first show was in Amsterdam, which is basically the home for Epitaph Europe. They saw the show and said it would be good for them if it were good for us. And a year later, everything's been working.

J: (Jamie, bass player) It's definitely been a boost for us around the world. Even though we're not on Epitaph in North America, people find out the Epitaph label and immediately, it's almost like you're more of a valid band.

RITH: But you're going back to Europe to see how the new album has been going?

D: Yeah, we'll be back there in January. Maybe with H2O, or there's a few other options. We're going to be out there a lot and stay on top of it.

RITH: How do the two albums differ from each other in sound?

D: Well, we actually recorded the first one in New Jersey with a guy named John Rollo, who is this Grammy-award-winning producer who doesn't know anything about punk rock. So it was a battle.

J: Punk rock with a little bit of Joe Cocker thrown in.

D: Yeah, it was really weird, he did a little Jimmy Cliff stuff and Joe Cocker, it was definitely a battle to get through that album. To this day we're not completely satisfied with it. I think that having Dylan from the Misfits do that latest album was great. We did a tour with the Misfits and he's seen us 30 some odd times and knew our type of music. He knew exactly how we wanted it to sound and did a great job.

RITH: Were any of you Naked Raygun fans?

D: That's funny, we get that all the time.

CHIC GUY SMILEY canadian hardcore



R: People ask us about Naked Raygun and Pegboy and we've never really been involved with them.

J: I've never owned a Naked Raygun album in my life.

D: We always get Naked Raygun, Pegboy and Dag Nasty.

RITH: No, it's definitely Naked Raygun cross older SNFU.

D: That's all around a good thing.

RITH: The background vocals especially push it over the edge.

J: Well, that's what I've heard. I certainly hope I'm not copying somebody.

RITH: You got a song about being seventeen forever. What does being seventeen forever mean?

D: I loved growing up and being seventeen, I think it was probably one my favorite years of my entire laugh. All that mattered was skateboarding, I didn't care about anything else in the world. Lyric wise that's what goes into the song and I think it's just a real positive song about us never wanting to grow up. I think that if you want to be young, then you can be young forever, and that's the way we think.

J: You look at the lifestyle that a lot of bands that older than us live on the road. It's definitely not an easy experience, and sometimes the only way to be able to go on with it is by being childish. And seeing thirty four year old men wrestling in the middle of a bar floor during sound check, kicking each other in the ass and putting signs on each other's backs, that's being seventeen. It keeps us sane.

R: There are a lot of people who think that by a certain age you should be doing something with your life. I have a lot of friends like that and I'm constantly checking myself out, wondering if I should still be doing this. But then you start thinking who set that standard and why you have to stick to it.

D: Tell me this: all of those people doing that "great" thing with their life, have they seen the world and experienced the things we have? There's give and take in everything and I think we've taken what we wanted.

RITH: Is there any sort of fear with that, of getting old, and becoming someone who is just gonna be sitting on their ass?

J: I'll worry about that when I get there.

D: I'm not concerned with it. Personally, for me, I want to do this as long as I can and I think that we all, whether individually or as a group, will succeed in one way or another.

R: I'm not afraid, but do you think I should be?
(All laugh)

RITH: You LOOK like you should be.
(Everyone laughs again)

RITH: Under all the songs, there seems like there is a "good times" undertone. Who in the band is most responsible for getting everyone back up when things are going bad at home or on the road?

D: I think that differs from day to day. There's day where I'm real down and these guys will pick me up, or Jamie's down and we'll pick him up, or whatever. I think that's why we've lasted so long as a group. And we've been around for a long time as a group, since 1992, although most people don't know that. I think that we've stayed together and kept each other positive and dug through the hardship. We've had some hardship on this tour and we've pulled each other through.

J: You learn to laugh at each other a lot. If we were all dead serious, this would have ended a long time ago. It's been a

benefit that Ryan and I have been playing together for eleven years and Paul and Derek have known each other for 13 years. When someone screws up, it can be laughed at, poked at, joked at, because we're not all jittery at each other. And sometimes, if someone's down, they can pick on somebody else until the laughs take over.

R: Once it's not fun, we're not going to do it, and I can speak for everyone on that. We're not making any money, it's just for fun. We've been through so

much crap and when I look back on it, I'd never want to do it again, but I wouldn't trade these guys in.

RITH: What kinds of bands was Canada seeing while you were growing up?

D: You know what, Winnipeg was like a mecca for hardcore and punk rock. I

remember one summer, my first show was Dayglo Abortions, and the next week was Suicidal Tendencies, and the week after Circle Jerks/ 7 Seconds.

J: DRI, Big Drill Car, The Dickies, Descendents.

D: It was non-stop.

R: Judas Priest, Quiet Riot.

D: But that seems to have changed recently. We haven't had ALL there since Pummel came out. We get the odd show, but I think that with Winnipeg being 8 hours away from anything, a lot of bands choose to drive through the states to the next Canadian city. But we saw a lot of bands growing up.

J: But I also think that a lot of bands who take the risk and tour all the way across Canada are pleasantly surprised. On the tour we played with the Misfits, they'd never played in western Canada and every single show on the tour was huge, they even loved the sites along the way.

D: Those guys are great people no matter what anyone says. We had a fantastic time with them.

R: We seem to create a pretty good bond with whomever we go

out with. It's not only a business thing but especially the friendship that evolves out of it.

D: Twice we've gotten on buses in Europe to tour, with ands that we didn't know that well. With ten or twelve people on the same bus, we've never had any beefs with anyone we've been with. Canadian

D: I think that's been the best part about touring, not only do you get to play with a lot of great bands that you grew up loving and respecting, but you find out that they're great people too. I can't



"I loved growing up and being seventeen, I think it was probably one my favorite years of my entire laugh. All that mattered was skateboarding, I didn't care about anything else in the world." - Derek

CHILD GUY SMILEY
canadian hardcore

think of any bad experiences we've ever had. It's been a real pleasure.

J: I almost got in a fight with Fletcher (Pennywise) once.

RITH: Really?

D: But they ended up being best friends.

J: We were both pretty drunk and got into a big discussion and he could have easily ripped my arm off.

RITH: Do people tie mainly to the hardcore scene or the punk scene? Because you guys are definitely a genre crossing band.

J: The hardest question that I ever get asked is 'what do we sound like.' And sometimes I don't know who the best bands we could tour with are. We've opened up for Sick of it All and we've opened up for the Misfits, and that's a pretty crazy cross-section of bands. But nobody's ever come up to us and said that we were like oil and water. Somehow we slide into whatever little niche is open for us.

R: I think that melodic hardcore is really what we've built ourselves to be without building too many walls around the sound. Fuck it, it's whatever we like, we're going to put on the album.

RITH: Did you guys have any problems over in Europe with the differing languages?

D: You know what, it was really great, because a lot of the guys at Epitaph Europe were at most of the shows and they all speak like five different languages. Our bus driver spoke a lot of languages, we've never really had a problem with that. I think that probably one of the best experiences we had was with that H2O tour last May. We started off in the Netherlands and played some shows there, then toured to Germany and six-seven other countries and then came back to finish the tour in the Netherlands, and all these kids had bought our album and all these kids knew our lyrics word for word. They didn't even speak English but they knew the words, that's one of the best experiences.

J: Yeah, guys coming up that bought a hoodie at the last show, coming up know and saying 'can I have the two different types of T-shirts now, please?' That's rad.

D: I know that a lot of bands have had perhaps bitter experiences with Europe, but we love it, it's been a real fresh market for us. And I think that because we are Canadian they love us even more.

RITH: What's the main difference with the kids there versus North America?

R: Definitely one thing that we noticed, and it came up in all the interviews over there, is that the scene is equally supported by males and females. Whereas here, it's predominantly male.

J: In Europe there's still a live music vibe that is a lot stronger than here. One thing that really freaked me out was when we played in a place called 'Bachen(sp?)' with Ignite and Ensign and that night everyone wanted to go out to a club. So we went to a club in Germany and it was like a gigantic dance club where you'd expect everyone to be raving out. But they were playing everything from Slayer to Alice in Chains and people were just standing in one spot and dancing,

waving their arms around to real music, not mixed DJ dance samples. At least in Canada, I wouldn't walk into many bars where everybody was dancing to live recorded music!

D: Europe's great, we love it.

RITH: Can we go into a little more detail on the Canadian support for bands that we started talking about earlier?

D: Sure. It's phenomenal.

R: A lot of bands don't take advantage of it because they think it's too much work and that they're going to get turned down. There are some programs that are offered that you have to pass two out of three juries. So you'll submit almost like a press kit and a bio, and what you want to with it. Say you want to record an album, so you want a grant for the album. And there are several different grants. There's an album grant, an album loan, a domestic touring grant, and an international touring grant. For the album grants you need to pass two out of these three juries and the juries are selected across Canada, so you'll have to pass one in Western Canada and one in the center, and one

eats. But for the tour, you can easily meet the criteria, which is, as long as you have distribution in the territory your going to tour, if your album's been out for twelve months or less, and your solid, you can show on your application that you're making absolutely no money. Then the government will provide each band member with a salary per show and a per diem for every day you're out there, and they'll pay half your gas.

J: It's amazing.

RITH: It is amazing.

D: It's basically allowed us to play all these great places where we could never normally go. It allowed us to tour Europe in an almost impossible situation. We had two weeks to get the money together, Ryan filed everything, worked out all the applications and we ended up going through different companies, one in Manitoba that funded all of our tickets and we gave H2O cash for the bus... The Canadian government has been nothing but supportive of us, which is really amazing, because in punk rock, you hear people say, 'let's have our own government.' I don't know how it works over here but in Canada, I certainly can't complain.

R: There's no way that we could ever write an anti-government song and mean it.

J: You'd be surprised how many big name Canada bands, not in punk rock, that are supported by these Canadian grants.

"Then the government will provide each band member with a salary per show and a per diem for every day you're out there, and they'll pay half your gas. ... There's no way that we could ever write an anti-government song and mean it." - Ryan

H2O GUY SMILEY

canadian hardcore



R: Canada will even help you out if you'd like to film a video for a song.

At this point some girls invade our alley and side track the boys in a conversation about what else? Canada.

RITH: I think money is definitely a concern for a lot of touring bands. They have to worry about how many sweatshirts they need to sell tonight to be able to make it to the tomorrow's stop.

R: And we've been through that and we still do go through that. We've done two tours in Europe and not been paid for any shows. It may sound like these grants fall on your laps, but you really need to work for them. You'd never get the grant if you weren't distributed in the territory. So prior to submitting the grant, you'd better make a record that can get picked up by an American record label.

D: Which is, as any Canadian band knows, is much easier said than done.

R: There's no way that we could have gone to Europe if you're looking at our cost on the bus being 8 or 10 thousand dollars! And at that point we were signed to this small record label. If you were to go them and say, 'could we get a little tour support in the amount of \$10,000?'

RITH: They'd laugh.

D: They'd say, "Here's a box of CD's do what you can."

R: It's not as easy for Canadian bands to get signed to someone who could do that like Nitro or Fat or Epitaph.

J: The great part about the grants is that the people who are in charge of them have done their research. They know who Fearless, Hopeless, Nitro and Epitaph are, they know who Capitol, BMG, and Warner Brothers are too, but they also have learned to recognize who the smaller, more building up, labels are. I'd say that Fat and Epitaph have pretty good distribution power and should be recognized as good labels. So we give respect to the Canadian government for finding the noteworthy labels out there that aren't "huge."

RITH: They're doing their research. It seems like a great plan. I know that because of some government things here, another Canadian band PROPAGANDHI won't come play here in Colorado.

D: Propagandhi won't play anywhere dude. They haven't played Winnipeg for four years. But they were at our show the other day and I think they'll be touring again shortly.

RITH: When you're touring over here, do the Canadian accents ever get picked up?



CHUGUY SMILEY
canadian hardcore

guys. We play against Jordan from Propagandhi's team all the time. So that's pretty cool. Just the other day, Steve from the Weakerthans called me and asked me if I wanted to play hockey.

J: Even a few times on this tour. Russ, from Good Riddance, and us have gone out and rented ice and shot the puck around for an hour. He's a huge hockey fan and he plays super good hockey for a guy from Santa Cruz.

R: See the thing is that you'll find pretty strong a pretty strong allegiance to hockey in every type of music. I don't think there's anyone who doesn't like hockey where we're from.

D: When the big game's on, everyone's watching.

J: I was talking to Karl Alvarez tonight and within three minutes he had brought up hockey.

RITH: Do you have any last reflections on the tour, how things are going so far?

D: I don't know, it's been great, all the shows have been fun, tonight was a little slow, but mainly because of all the other big shows going on like in Denver and the

area. We've had a great time, good Riddance has been great to us, Ensign has been great to us and we really look forward to coming back here soon.

J: One point that other bands make that I would agree with is that it's always good to see people in their respective cities supporting the local band that's opening up the show. Instead of being all psyched about who came from far away or who is really big, supporting the bands that are slogging it out in their basements just to get on the show, that's cool. They deserve total support

D: Whenever people realize that we're Canadian they automatically start taking like in the movie "Fargo." They don't even realize that it wasn't even filmed in Canada.

J: The odd person will bring up "Strange Brew" which we're actually proud of.

R: That's some good cinema there.

RITH: In your minds, what are the ties to underground music and hockey in Canada?

D: It seems like there's actually a lot of punk rock hockey fans.

J: Yeah, totally.

RITH: I mean all the way from the Hanson brothers right on down....

D: For sure, SNFU, DOA are big hockey fans.

R: It's a Canadian fan.

RITH: Yeah, but in the US, there'd be more of an "organized sports are NOT punk rock" thing.

R: Yeah but thing about organized sports and punk rock is that a lot of the hockey that I've played was entirely disorganized.

D: It's funny though, I know so many guys in hockey that are into this music. Basically all the guys on my hockey team are punk rock

A New Found Glory



A New Found Glory. Woah yeah. I still remember the first time I heard "Nothing Gold Can Stay" on Eulogy Records, and the shivers it sent down my spine. All the bitterness about past relationships finally found a voice in the easy to sing along lyrics spewed over driving and melodic rock and roll. And know that the powers that be have had their say, the record is finally get some great distribution, propelling our rocknroll heroes into spokespersons of rock to even the far-reaching corners of our unprepared planet. Interview done by Brad, John, Ed and Chris on their Drive-thru Records tour across the US at The Raven in Denver. The interview was promptly followed by a real finger-pointing, everyone-in-the-world-singing-along-with-every-single-word good time that is surely not to be gotten soon by anyone in attendance. RITH (b) = Brad, RITH (c) = Chris, C = Cyrus, J: Jordan

RITH (b): Give us your names and tell us what you do.

J: I'm Jordan and I sing

C: I'm Cyrus and I try to play the drums.

RITH (b): How long has the band been around?

J: Almost three years, we've been fully touring for the past year. I mean, seriously, nothing but touring. We all dropped out of college.

C: Wait wait wait. We didn't withdraw, we took a "leave of absence."

J: Yeah, a hiatus. So we still owe them (the school) a lot of money. Chad is the only one still in high school, he quit school and he now does home school.

C: Kind of like what actors do, you know important people.

RITH (b): I actually saw him play in Shai Hulud like three years ago, so he must have been really young back then.

RITH (c): I was supposed to ask (told to ask this by the NFG roadie) if masturbation is a key to your success?

J: That's Cyrus' key to success that's what keep shim going every day.

C: Three of them have girlfriends, but me and Chad don't. So that's the only for me that keeps me going on.

RITH (b): How has the tour been? Have you guys been getting along with Midtown?

J: Yeah, the shows have been fun.

C: It's a lot of fun because we're friends with them and the other bands so we're having a great time.

RITH (c): How do you guys keep ending up playing with primarily Jersey bands when you're from Florida? Everybody seems to really like you there, and everyone knows all the words.

A New Found Glory

C: Like our first show in Jersey was at like a pool party and that band Linus played, and after that we just started playing Jersey regularly and it seemed like every show we played was a big show.

RITH (b): How is the whole southern Florida scene working out for you?

J: All the kids in south Florida are really cool.

C: I mean, we played south Florida for like a year straight and all the kids came out every single time. They were just really supportive of what we're doing.

RITH (b): Drive-thru Records has been kind of taking off and now it turns out that you're being distributed by MCA, how has that been working for you?

J: It's actually kind of weird. We deal strictly with Drive-thru, the only connection is through the financial backing and distribution that MCA hands down. I love Drive-thru, I love all the aspects of it, we don't really see it as a major label.

C: We get all the benefits of major label distribution but still get work with the indie label.

J: Like Richard and Stephanie who run Drive-thru, they're just the coolest people and we love hanging out with them. They let us stay at their house in California, and just help us out.

RITH (b): Do you feel like you're getting a good response, I mean with people driving like five hours just to see you?

J: Yeah, we're getting a really good response, we've only really done east

coast and west coast, and those are real good, but this is our first time, like in the mid west.

C: With the great distribution, we're finally reaching places that we

traditionally haven't had as good of a following in. Here, a year ago, nobody would have known of us or heard of us, they wouldn't have even been able to get the CD out here.

RITH (b): You guys have also been on a lot of samplers recently, is that all record label-driven or do you help push that?

J: Well, we don't really have too much to with it. The label just has street teams that go out and give people stuff.

RITH (b): Tell us the story about Denny's, maybe getting kicked out, maybe something that just happened two days ago? It takes a lot to get kicked out of Denny's.

J: It's a long story, but we're already learning how to shorten it. I wasn't even there at the time, I was with the RX Bandits.

C: We all sat down and placed our drink orders while the vans were sorta illegally

parked, but not really. Then we saw a cop come into Denny's so we ran out to make sure we wouldn't get towed. As we're coming back in, right before this happened, the merch guy was sitting on the back of a chair, not really in it, you know, and a manager came and told him to sit down right, but he did it in a not-so-nice way. So he said, "listen, you don't have to say it so mean, I'll get down" or whatever. It turns out that when



we went outside, the manager kicked him out because he jumped over the back of the seat to check on the vans. So when we returned from securing the vans, we came back to find out that basically everyone had just been kicked out Denny's and blah blah, it was basically a really stupid thing to happen. But as we walked outside, we see three cop cars pull up and we're like, "oh my god, what did



we do?" It turns out that they were just arresting another guy in the Denny's parking lot and we couldn't pull our vans out for like a half an hour.

RITH (c): Was that the time you ran into the Cro-Mags over dinner?

C: No, that was like a week ago.

J: We were driving here last night and we saw this van and we were like, "oh shit, that's a band!" and so we pulled up to them and yelled, "what band are you in?" And they said "we're the Cro-Mags!" and we were all like, "oh shit!" So they pull up at the same gas station that we're at and we talked them, it turns out our tours are almost identical.

RITH (b): You guys have some members of other bands?

C: The most memorable would be Chad, who was in Shai Hulud. We've all been in different bands but I don't think you'll remember SPLURGE, which was the band I was in. We played like two shows.

J: I was in a band that I'd like to keep nameless.

RITH (b): Where do you guys get most of the inspiration for all your songs, do you guys just get dumped a whole lot?

J: It just has to deal with everyday situations, like the shit that you have to go through when you're in high school. Just everyday shit that goes on, girls, school, life, everything sucks.

C: Music-wise we all come from different backgrounds, it just all blends together and if anyone ever asks me to describe our music, I'm just like, ummmm... I don't know.

J: Kinda like the Backstreet Boys, Britney Spears and Pantera all put together with a touch of N' Sync.

RITH (b): Is there anyone in particular, like a girl who just broke your heart the most, someone who a lot of the songs end up being about?

J: Well Steve writes a lot of the lyrics and he just writes awesome lyrics. I wouldn't want to change that for anything. We'll come up with the melody, but Steve does have this girlfriend that a lot of the songs were about that... was like a psycho bitch.

C: I've got my heart broken a lot but I just take it all out on my drums.

J: I've got my heart broken a lot, and it sucks, but the girlfriend that I have right now, I like a lot. Hopefully she won't be reading this.

RITH (b): Any words to her that you'd like to get out to clear yourself?

C: We didn't go to a strip club yet on this tour.

J: Yeah. We were in New Orleans with Saves the Day and Piebald and we went to this strip club that the sound guy at the club we played at got us in for free. He had like a VIP pass or something. It was really funny. It was really fun, just don't print that.



RITH (b): Any closing words, shout-out-to's?

J: I'd like to give a shout out to Britney Spears and not Christina Aguilera.

C: I'd like to give a shout out to Christina Aguilera and not Britney Spears.

RITH (b): Is this a big inter band controversy?

C: I can just absolutely adore Britney Spears.

RITH (c): I think Christia Aguilera is kinda butt. She's not that good looking.

C: I love it when people say that because it limits it down, it's just me and her.

J: Words of inspiration? Always wear your seat belt and don't drink and drive and be cool, stay in school. And support your local hardcore scene.

Write the dudes in A NEW FOUND GLORY yourself at:
1666 NW 111th Way
Coral Springs, FL 33071

ARE YOU READY FOR DISASTER?



SMOGTOWN / THE PUSHERS

OUT NOW CD \$12 & LP \$8 POSTPAID

Produced by DUANE PETERS

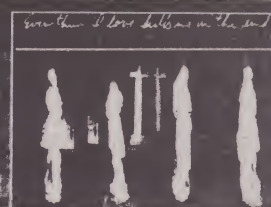
DISASTER RECORDS

POB 7112 - Burbank - CA 91510 - Send for catalogue

-LOST LOVE DOESN'T NEED AN ANTHEM

Shogun "Everything..." CD

Ophil "Live" CD



Shogun

OPHIL LIVE

PINHEAD CIRCUS

FIC 001 □ = downstroke sweep

Pinhead Circus 7" The Gamits "Endorsed by You" LP

BRAND NEW:

Pinhead Circus 7"

The Gamits

"Endorsed by You" LP

PRICES:

CD-\$8

LP-\$7

CDep-\$6

7"-\$3

P.O. Box 2014
Arvada, CO 80001
notbadrecords.sexypage.net
send stamp for full catalog



This interview with Still Left Standing was done at their practice space, located deep within in the industrial abdomen of upper Five Points in Denver, by Stefan and Hilary. Above us, the sky was growing darker and darker, suffering from the sudden encroachment of a lunar eclipse. Before things got started, they played a couple new songs and a few old favorites while we borrowed earplugs and let the music take over. Sitting there in the surprisingly uncramped room, listening to song after song and never complaining that we should just get the interview done with, I realized how interviewing bands you have already fallen for sometimes puts you in the a rather hard place. I mean, with music this good, why should I be the one to prevent them from

RITH: Go ahead and introduce yourselves and tell us what you do in the band.

N: I'm Nick and I'm the front man.

J: The butt man.

N: No, I'm the vocalist.

J: John, guitar.

Na: I'm Nate and I play bass.

A: I'm Aaron and I beat the skins.

N: Johnny's the real front man though, I was just kidding.

RITH: Front man in age or in everything else as well?

N: He's the man who leads us.

RITH: And just to get things started, if you had to write a song about your hometown, what would you call it?

J: What do you mean by hometown, do you mean here or....

RITH: Hometown being wherever you call "home."

J: Oh, I'm just trying to buy time to answer the question.

RITH: That's the easiest one though, you see, we start easy and THEN things get hard.

Still Left Standing

jumping into the next set of beautifully crafted chords backed by a driving back beat and screaming vocals that hit their mark each and every time? Why should I be the one to stop the beautiful music and find out what the people behind the genius have to say, I mean, what if they're complete morons, utter assholes lacking even the most childish social skills? Why can't one be satisfied to settle for the amazing creations of a band like Still Left Standing instead of pestering them with questions?

But I guess sooner or later someone has to. Here's what I have to say to serve as introduction: Great fucking band. 4 enjoyable people, that personally exceed any expectations you have built up in advance, creating melodic hardcore (or at least what used to be considered hardcore, huh Johnny?) that just hits straight to the heart without fail. STILL LEFT STANDING is an amazing band that I have no complaints about whatsoever, who were kind of enough to grace the accompanying RITH 14 CD with a great track. Check it out, you'll learn what I already know. -Stefan Wild

A: I'd call it "Tiny Tiny Town".

J: How about "A Mid-Western Dream!" I dunno! I grew up in the Midwest.

N: I'd call it "The Tar Pit."

Na: "Rednecks and Razorblades."

N: I'd call it "Pictures and Walls," but that's a cop out because that song is about my hometown. I like my hometown, I have some pretty happy memories. That caught me off guard, I guess I should prepare more for these types of questions, come back to that one.

A: You're supposed to ask us stupid questions.

N: You're supposed to ask us about our favorite colors.

RITH: Okay then, I'm going to ask this next one of everyone else but Nick, what lyric of Nick's do you most enjoy to hear him screaming out while you're playing? And particularly, what does it mean to you?

N: You guys don't even know any of my lyrics do you?

RITH: I mean, for each of you, there's got to be something that just grabs you each and every time you hear it so you just want to shout along.

J: Well, I try to sing along with a lot of them.

A: Mine is, "Why must this gun continue to pull?" Just the way, it comes down through your throat.

N: Well thanks Aaron, you listen to my vocals.

Na: I like, "IIITTTT'S COMING" Just the way it bursts out, that's the one that gives me chills.

N (In fake English scholarly accent): Well I personally think that Nick hasn't been allowed to reach his full potential, he's really been held back by his friends.

(Everyone laughs)

J: No, my personal favorite song is "Outlook Not Good." That's my favorite, but the one line that always gets me is... probably from "Face Value" that goes like "face value, I flashed a fake smile / I'll walk while you run your last mile." I don't know, I just want to sing along with it every time. I have other favorite ones like "and I can't wait to twist my fate, twist my fate around to meet me." But, they're all my favorite, I'd love to sing along to each and every one of them.

RITH: Why the Minor Threat cover out of all the other songs you could have pulled out of John's massive record collection?

N: You guys decided to do that one before I joined.

A: It was because of that comp.

J: Oh yeah, we were going to be on a compilation of Minor Threat covers and I love Minor Threat, but the dude with the comp flaked out. I mean, how can you go wrong with Minor Threat? I grew up with all that stuff and with Minor Threat I was just so rabid about it. I had to have everything they ever did and I sought out everything that all the members did after they broke up. And that's how I eventually got turned onto Dag Nasty, Fugazi, Embrace, even the Meatmen. They did a lot of different things and I bought every damn one of them.

N: I think what I like most about Minor Threat is that it's so honest. I just can tell that he's just ripping it out of himself. It's young kids speaking their minds.

J: The funny thing is that I wasn't even straightedge, I just happened to drink and it never even dawned on me that this was just a separate movement for kids who were against all that. I knew it in the lyrics of a couple of the songs, but so much of the words just spoke to me.

N: Songs about broken friendships and stuff that pisses you off.

J: Even with some Dag Nasty songs, I always saw it through my eyes as being about the people who did drink that were a bunch of assholes. The people who wanted to fight and cause trouble, not the ones who were just hanging out with their friends, playing cards and whatever.

N: Especially like with Minor Threat's "Bottle of Violence," to me it wasn't so much as being about "beer is bad" as it was about "those assholes who get fucked up and fuck with people, and they're bullies."

RITH: What can a band do to make themselves more than background music in the minds and eyes of their audience? What is the single most important thing a band can do to better captivate their audience? How do you break that barrier, because a lot more bands have more and more become background music for like drunk people who are just there physically, but they're not there in



spirit.

A: Well, we don't play any bar shows, so we're not going to become background music for a bunch of drunks. I mean, kids will listen, and when they're listening, it's just one of those things where you hope you can influence them in the right way.

J: I agree with that 100%. Lots of people like bands for different reasons. Some bands, people are drawn to it because their lyrics are so intense, and the music's okay too, but that's the one thing that stands out for that band. Other bands, people flock to them because they're just amazing musically. Some bands combine both, but I think the one thing that stands out the most is when it's people that are not just doing it for a buck, they just like to play. I think everyone here, for sure, I know Nick and I have talked about it, Aaron and I have talked about it, Nate and I have talked about it, we would all be doing this even if five people came to every show. We would play it even if NOONE came out to see it.

Na: Yeah, Nick and I were talking about that, the difference between people that HAVE to make music and people that WANT to make music. If I didn't do something, I'd go nuts.

N: There's always the issue of being comfortable on stage, but I think every band eventually gets comfortable on stage. I feel like I can tell when a band is just up there going through the motions. And I've got up there and been down, everyone has off nights, it's not like I get up there and am totally about everything we do every night. I feel that in the projects that I've been involved in, everyone is really there for something in themselves, it's not like "dude, we're gonna score some free beer," or, "there's some chicks in the audience."

J: In some ways it's just unfortunate that at this time, all forms of underground music, not just punk, not just hardcore, which a long time ago I considered the same, but they're different now... All these underground music forms have been sucked

up from where they were and completely put on display and every big company has tried to see how much money they can extract from these underground youth cultures. The kids growing up playing in their basement now have a totally different outlook, not all of them, but some of them, I mean they look and say, "you know, this band that I like, they're stars, they're on this big label, they're packing stadiums, we could be like that too!" Those are the same dreams that a kid had when they aspired to be just like their heroes Led Zeppelin or their heroes White Snake, or Quiet Riot, or whatever. But now we have kids aspiring to be bands that are just as big as those bands were, except for now they're "underground" bands, but no longer underground.

Na: If a kid says, "I want to be Green Day because of blah blah blah," that's fine, but that's not gonna far in the punk scene. I think the biggest problem is that everything has become a commodity. Even the people who say "we're gonna stay DIY," the first thing they do when they start a band is that they make t-shirts, and they put out a shitty 7", it's like kids start punk bands to sell shit and not to make

music. Punk is nothing that can be consumed passively, it's something that you have to be actively in.

A: You have to feel it.

Na: You have to feel it, it's a culture, it's not a product on a shelf.

J: I don't have a problem with kids making their own shirts.

Na: It's putting that ahead of everything else. It's turning it into a grocery store, except you can feel cool because you're in an underground grocery store.

J: It just seems like there's just too much mediocre stuff out there, quite honestly, too much over-produced stuff.

N: Yeah, I agree. There's a lot of good old stuff, where you listen to it and you don't say, "man, that's an incredibly good recording."

J: What I'm thinking of in general, is that bands who play three or four chord fast stuff, don't need to have a \$15,000 recording that sounds completely produced. That stuff sounds best raw. There's so many bands out there that are emulating the sounds of Black Flag and Youth of Today or other fast, short bands. Bands that were just totally fucking hard, half the appeal was that they were just tearing it up. And some of the new stuff I hear, especially some of the new hardcore bands, my god, they must be dumping some cash, I guess because it's so big right now. The singing just doesn't sound "mean." I personally would like to hear more truly harsh stuff.

RITH: Is there an age, and if so, when is it, where kids are too young to be exposed to punk/ underground culture. Say, they're 11 and it's going to screw them over in the end because they're going to abandon it because they never wanted to be there, they got into it because their brother brought them into it.

J: That's how it's always been though. There's always been kids who were coming in and out of the scene. It depends on the bands really. There's always been young kids coming to the shows to hang out, quite honestly, that is one of the things that used to be really good about the underground scene, is that a lot of kids just came to hang out, to have fun, to be around the activity, to be around a certain political idea. I mean, for a variety of reasons, it wasn't always just to see their friend's band. It seems like now, it's gotten so bad now that there will be four bands and no one will be there, and then all of a sudden, tons of people show up because the popular band is playing third, and then everyone leaves. That's kind of dumb don't you think? You're paying the money.....

RITH: So you think it's more important HOW someone gets exposed to the underground than WHEN.

J: Yeah, it's different for everybody.

N: I don't even remember how I got into it. I can trace it, but I guess I was just into alternative music, or whatever they called it when I was in eighth grade. My first show was Metallica, and then I went to go see Primus. There was something different about the Primus show, it was so much more personal. It was general admission, everyone was fucking dressed all weird.

J: I hated Primus.

N: It wasn't the band as much as the atmosphere. I started looking for shows more like that than you know, sit in your sit and get blasted, that's it.

J: Yeah, but you wished you would have seen Metallica again.

N: What? No, I wouldn't see them now if you paid me.

J: They were great.

N: Yeah, maybe back in the day, back when you probably saw them. Old fogey.

Na: Old man!

N: I started looking for shows like that, and ended up going to



local punk shows. Of course, I was in my own band by then. It seems like as long as I've been playing, we've always had a crowd, it's just always been a different crowd. A few kids come to your shows for a few months, and then they brought a friend, and then they seem to trade off for the next five months.

J: But off the negative side of things, there's a lot of kids who are real inspiring, to me even. I mean, a lot of them are nearly half my age, but I draw a lot of inspiration off kids, more so than people my own age. Whenever I see kids that are really trying to do something even when I know that they're really not going to change everything, but just to see that fire in their eyes. It makes me believe again.

RITH: It keeps you young.

J: It keeps me young.

N: Yeah, there's a lot of kids that really make me want to give it all you got. And then when you see those kids that

you respected any way dig your stuff, it's those incredibly awesome. It's like, "you know the words? We didn't even print the words."

J: As a matter of fact, that's kind of how Nate ended up in the band and being a friend. He's a very creative guy. You look at people like that, and you see a little bit of yourself in them, but maybe somewhere where you used to be, and it kind of stirs you again. Especially when I see your art. I mean, I used to dabble around with art, but things just kind of fall away when you start working for a living and paying bills.

N: Well you have to choose. For you, music stayed and art drifted away.

J: I don't have time to do everything. I have time to be an artist, time to write poetry and lyrics, do music, hang out with my friends, all that. But I have to make time for my work, to keep up with my mortgage.

Na: So I'm here so that you can live vicariously through my art.

N: I live vicariously through Nathan's art.

J: No, but you have the time and you happen to be very very creative.

RITH: With recording the new album, what was the best, the craziest experience?



A: I just thought it was really great working on it. I felt that I totally put forth all my effort to make it sound as good as I could, I really felt like John and Matt (old bassist) and Nick all pushed me to do the best I could. I'm very glad to get to work with people who are able to do that for me.

RITH: Are you your biggest critic?

A: Yeah, definitely.

Na: Next to John.

A: No, John just gives me alternative ideas a lot, which really helps. Sometimes they work and sometimes they don't, but you have to try it when you're writing something new. You need to try every way possible. It may sound twice as good if he tells me to go "dat tscha da tscha ba dat ba dat dat" and then I have to depict what he means! It's a big challenge for me and I enjoy that challenge.

RITH: It's good to have things to reach for in a band, so what is one place, in the US or abroad, that you would love to play, whether it's to see friends, or to see a new place, or to play for people who have been an inspiration to you.

N: Anywhere man. It's so cool when you get to jump in the van with a band and go anywhere. When I go out with either band, it's like we could be going to Jackson's Armpit, Kentucky, and it'd still be the best road trip ever.

A: The best part is that any place could end up being the coolest show you've ever played.

N: You go to these podunk towns and it just happens to be cool.

J: And on the way to the show, every show is the coolest show. When you get there, sometimes it's not always the coolest show, but just the trip there, the anticipation of playing for different people, a different crowd.

N: When I'm at work, or just loaded with different assignments, my dream cloud oasis is just "TOUR IN THE SUMMER." I know it will come eventually. When Aaron was playing in The Facet and we were on tour, our van broke down after the first stop. It was total shit, but it was so much better than being at work.

A: And we were so gung ho about it.

N: We ended up having to go borrow the guitarist's parents' Suburban, but we were determined. We were just like "I'm not going to work, I'm only an hour away from work, but I'm not going to call in." I think my only condition on going anywhere exciting would be that I was going with a band. To go to a different country or anywhere with a band, I mean don't tell my girlfriend that, but you go some place with your wife or by yourself, it's cool, you see the sites, but when you're with your best friends, that's the greatest. If I had to map the rest of my life out, it would be me and my best friends going everywhere together.

J: Ditto. You took all of the words out of my mouth.

Na: Nick's soliloquy speaks for the rest of the band.

RITH: Before we're cast into total darkness by this lunar eclipse, last words, reflections on life?

Na: I'd like to apologize to Matt for fucking up all of his bass lines.

J: Me personally, in this band, as I did in the last band I was in, I've already achieved everything that I would have wanted to achieve, everything else is just a bonus.

N: I think I see a lot of people who aren't happy, a lot of people who haven't found anything they really like to do. I mean I work with lots of people who I don't think have ever found anything they enjoy doing, except for eating. Not everyone is artistic, or motivated by the same stuff, but you just can't be sad your whole life.

J: I hate my job and I would go crazy if I didn't have some sort of outlet, and this is it.

A: I think it's really important for people to find that niche, whether it be dancing, music or painting, driving fast cars or playing baseball.

N: It's just weird for me to think that maybe some people are wired that way so that being a cashier is really it for them. I'm not incredibly old or wise or anything, but any words of wisdom that I might have are: find something that you love, do it and don't make up any bullshit excuses.



CONSUMED

Hailing from across the seas and the greater London area, **CONSUMED** pack a hearty punch of dueling guitars. They play their metal cleansed melodic lines better than any other domestic band I've come across in their genre. Signed to Fat three years ago, **CONSUMED** is one of those bands, like their big brothers **SNUFF**, who can easily stand on their own apart from the rest of the Fat line-up and sound. Their first US tour in early 2000 was in fact the Fat tour across America and many of the kids who intended on solely seeing the Mad Caddies, or whatever other band, were pleasantly surprised, if not upset, by **CONSUMED**'s original driving melodic hardcore. Joined on the tour by new bassist Wes (of the great **BRITISH** pop band **ONE CAR PILE UP**) the guys collected their fair share of commentary on the typical Fat audience and the uses of vile American phrases like "Fucking A!" Interview and pictures by *S Wild* at Bluebird Theater

RITH: Let's introduce ourselves and say what we do in the band.

W: Wes, new bass player.

Mike: Mike, old guitar player.

S: Steve, Really old guitar player. I'm four years more senior, I'm prehistoric.

RITH: Is it every an issue that you guys are brothers fronting the same band?

M: The sibling rivalry ruins things.

S: Issue? I never thought so, but apparently, yeah.

RITH: In the UK, right now, do the US bands or the English bands get more support?

S: Yep, the US bands do.

W: A hell of a lot more.

RITH: And does that every bother you?

M: Nope.

S: Yep.

M: Well, it depends what label they're on. Just cause **SNUFF** gets great support, but they've been doing it for ages. But it really follows quite naturally, a lot of the English kids like the American sound, and you get all sorts of American

culture infiltrating the UK, leaving us with no culture whatsoever.

S: But we're taking it back.

RITH: You're taking it back. Are things going downhill or uphill for English bands as a whole?

M: It's getting better. I think the problem is that everyone is in a band any way, and if you're from the same country, you're not necessarily going to have the time or desire to support another band. Everybody's band is better than everyone else's band.

RITH: It's assumed that it's better if it's coming from some place far away.

M: Some exotic, overseas place that feels mystical on a show flier. That's my take on it, but it's probably bollocks.

RITH: Who in the band right now is the biggest on the pub circuit?

M: Pop circuit?

RITH: Pub circuit.

S: I stopped drinking 6 months ago, but I started again New Year's Eve.

RITH: Does it bother you that the beer here is cold?

(Everyone laughs)

W: No.

S: Yes.

M: We have some cold beer, but here you can get like a cold Guinness which is quite nice.

S: I've noticed that everything we've been drinking has been imported.

RITH: So far on the tour, you've tried a domestic like Coors?

M: Yeah, yeah, tried and then discarded it.

RITH: I've talked to a lot of English bands who are appalled by the American beer.

M: It's too fizzy.

RITH: Do you all work for a living in England or do you

live off welfare like Goober Patrol?

W: Steve is unemployed but he makes all the English bands' t-shirts.



S: Yeah, I do a bit of that.

M: It's all on the side, a tax deduction.

RITH: All under the table. Mike, you designed the first EP's layout and all, right?

M: Yeah, I did that. I do graphic design for a living, just with a freelance base.

RITH: It looks real nice, you give the damn band an artsy feel.

M: Artsy? Well damn.

RITH: The vivid colors and modernist patterns don't help.

M: Yeah, yeah, yeah.

S: But he missed the words for "Maurice."

M: But you can't say that because then I'd be stupid.

W: You basically are.

RITH: So that's the reason that the lyrics to "Twat Called Maurice" don't appear printed on the new album?

M: Yeah.

S: There's no mystery behind it. It's Mike's fault.

RITH: It wasn't like Fat decided the words were unfit to print.

M: Yeah, they didn't like "twat."

S: "Twat, what's a twat any ways?"

M: I don't know.

RITH: Does being signed to an American label mess things up over in the UK, that some of the bands/kids are bitter to support you?

S: No, there's never been any of that.

W: Everyone outside of the band, which was me two months ago, were stoked to hear that the band got signed to Fat. It's definitely a step up.

RITH: The new record was delayed quite a bit, it was started being recorded in late 1998 and then finally released in very early 2000, what caused this?

S: We were fucking late with everything, like tonight's performance.

M: We had to record so and so many songs for the album and only had like six or seven new ones. So we had to resurface some old ones. Basically we wanted to include as many good new songs as possible, and more were finalized as time went on.

RITH: A lot of the music is really driving in the guitars, it focuses on the two guitars playing off each other, many times with completely different lines. What kind of inspiration drives this, where does the CONSUMED sound come from?

M: Steve really.

S: I write most of the guitar parts, but I really have no idea where I get most of the inspiration from.

W: From listening to too much Metallica really.

M: It just sounds good to have the two guitars working with each other.

S: I don't know really. I've got this bucket, and I stick it outside and I come back the next morning and it's filled with ideas.

W: And he drinks it up.

S: I think it's just because I'm stuck in the eighties and the metal stuff that was being played so well back then. I haven't gone out in ages so I don't know what everyone is playing these days. I just listen to the same old shit.

M: We've also got sort of a thrash background, thrash metal, with the two guitars playing like Slayer, Metallica, Testament.

RITH: IN "Hit for Six," there's a magnificent photo of "Give Me Inspiration" tagged on an overpass, is that from the hometown?

M: It's like just off the main freeway, probably about a half an hour away from where we live. I always drove by and told myself that I had to take a photo of it, it's such a great line. So I ran down there and took a photo of it, but have you seen the actually CD release? They cut the panels so that you don't see the "I" and it reads "Give menspiration."

W: It's like, "what's menspiration?" But it's a great site, I think about it every time I drive underneath it, and one time my car blew up.

RITH: I bet there's just stacks of cars that build up some times because everyone's staring up at it and thinking to themselves.

M: Yeah, we always honk the horn when we drive by!

RITH: It's a never ending one car pile up! Does the line "feel like dogpiss" have anything to do with Snuff's DOGPISS band?

M: Oh, that's good. I think it probably is. I think it was in your head because they just started recorded their first release when

that was being written. You'd heard it recently.

S: Yeah, could be. But there's not really a direct link, it's just something that rings in my head, "I feel like dogpiss." One of those English terms that never really caught on.

RITH: It's all shit versus shyte. What's the American phrase you hear most and despise?

M: "Fucking A!" I always say it in the wrong place. It's words like "rad" and "dude."

RITH: Surfer words. It's funny, but you guys lucked out with the timing of this here Fat Tour, being that is being done in the winter. If you came in the summer, you'd look pale in comparison with the tanned Americans. Do you ever notice the difference in people?

S: What, in complexion?!



RITH: No, in general.

M: What I've really noticed is that strangers can come up to you, like they know you. There's a lot of greeting to each other. IF you're standing in a bus queue in England, no one will talk to you, everyone I cynical and paranoid, they avoid eye contact. It's like they have an inherent fear of strangers, and that stranger is you. Over here it's different. Especially like in California where you can't smoke in the bars. Everyone lines up to smoke outside and they're just chatting, smoking and just talking with each other.

RITH: And that doesn't happen in the UK.

S: Rarely.

RITH: Even in the punk circuit where it's supposed to be a scene with very little social barriers?

M: Yeah, strangers just don't come up to. Maybe if you're in a band you'll talk to some other bands because you're on the same wavelength, but for you to just talk to a complete stranger is really uncommon.

S: Fucking A!

M: Rad!

RITH: What is your ideal, 4 UK band tour?

S: Snuff.

M: yeah.

S: One Car Pile Up.

W: No.

M: Goober Patrol.

W: But they'd drink all the beer, you can't take the Goobers anywhere! You have to take them on a tour twice so that they can apologize the second time for everything they did the first time.

M: And Vanilla Pod.

S: Can we fit five?

RITH: On yours, you can fit five, they'll have to play shorter though.

M: "Everyone would do a half an hour each.

RITH: Have you guys been opening up the entire tour?

M: Yeah.

RITH: How has that been?

M: We're used to that. You get to sound check for one thing, but you have the worries of getting there on time, like tonight which was real bad.

RITH: Is there at all an age different between the two crowds here and there?

M: Not really, we feel old where ever we are.

S: Well I do.

W: It's all kids wherever you go.

RITH: Well this is the Fat Tour and it is to be expected.

W: Yeah, I always felt like one of the kids, but now I am suddenly not.

S: I like to call it "kid core." Not necessarily us, butt the sound that seems to attract a real young audience.

M: There are lots of angry kids, they just want it fast and melodic and you better not play something besides that.

S: Anything else and they'll yell, "Play something faster!"

M: But they're also not as bitter and jaded as people my age.

RITH: Yeah, but do you ever feel like you're writing to a generation that's considerably younger than you, that they can't really relate?

W: You write for yourself.

M: You just do what you like, and if they don't like that then fuck it.

W: And being English, you can't really write a song just with the intent that American kids will end up hearing it on a Fat Tour. You write what sparks you.

M: And I wouldn't ever like it to be that way either. Where we say, "oh, we can't write this

because THEY won't like it." Whoever THEY may be.

RITH: What is the craziest thing you've ever seen Sean from Wat Tyler (and Rugger Bugger Records) do?

W: No, it was when Wat Tyler was playing with J Church and Sean was very impressed with their drumming, so he said that after every song he'd take away a piece of the drum kit and sure enough, six songs later he was just playing with a snare a bass drum and a high hat. He ended up finishing the set just beating on the snare.

RITH: Has SNUFF really been your big brother through the signing with Fat and the events that followed?

M: Yeah, especially on our European tour, which was our first REAL tour with tour buses and everything. They showed us the ropes and it helps that they're a friendly lot. They showed up us what was going on, that band of geezers.

RITH: Last words?

S: I need to remember to bring my inhaler next time. I'm asthmatic and this high altitude is making me a weak man. So these might well be my last words.

RITH: Wow, the last Consumed show ever...

S: No, they'd just replace me.



look for these 206 releases in 2000

Downway

Yes friends...another CD from these Canadian punks will be out in spring of 2000 and is yet to be titled. Still available from Downway... "Kacknacker".

Nuclear Saturday

New full length CD titled "Hang On" will be out spring 2000. While you wait check out their cool CD/EP "I am Jon Stone".

Send \$1 for 206 magazine, catalog and stickers

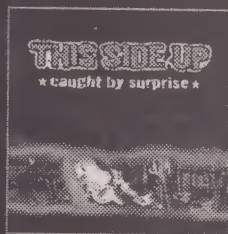
Also...check out our new website at www.206records.com

218 Chicago Ave. ★ Unit 6 ★ Huntington Beach, CA 92648 ★ www.206records.com

two-o-six
records

THIS SIDE UP

12 SONGS OF MELODIC HARDCORE/PUNK
PLAYED WITH HEART AND PASSION.
OLDSCHOOL TO THE BONE!!!



THIS SIDE UP

"caught by surprise" LP/CD/CASS

PRICES (postpaid airmail to USA):
LP - \$ 10, CD - \$ 11, CASS - \$ 6

WHOLESALE PRICES:
5 x LP - \$ 30, 8 x LP - \$ 40
5 x CD - \$ 40, 10 x CD - \$ 60
5 x CASS - \$ 20, 10 x CASS - \$ 30

(the above wholesale prices are postpaid everywhere in the world by surface mail)

distributors write
trades welcome

co-produced with:
Dirty Old Town, Remedy,
World Upside Down,
Zivjela Komerijala.



Write for an 8 page catalog with over 1,000 titles. HC, Punk, Emo, SxE, Crust, Grind... Cheap prices!!! Some bands we carry: Active Minds, Baby Gopal, Better Than A 1000, Bouncing Souls, Chorus Of Disapproval, Crunch, Doughnuts, Down By Law, Farside, Fastbreak, 4 Walls Falling, Fun People, Good Clean Fun, Hot Water Music, Ignite, J Church, Kina, Los Crudos, My Lai, Mullens, Peu Etre, Prevail, Rhythm Collision, Spent Idols, Supersteuth, Ten Yard Fight, Until Today, Vision, Wat Tyler... lots of vinyl, lots of European stuff, lots of out of print records, discounts and free stuff !!! Send \$1 to receive our catalog by mail, or ask for an e-mail copy at our e-mail address.

GOODWILL
records

c/o Dario Adamic ★ C.P. 15319 ★ 00143 Roma Laurentino ★ Italy e-mail: hamsters@tin.it web page: <http://www.angelfire.com/ok/thissu/index.html>

HC/Punk photobook

There's a HC/Punk photobook in the works. It's a huge project that covers the HC/Punk scene through live bands' photos and involves a few hundreds of photographers, from Glen E. Friedman to Justin Borucki, from Murray Bowles to Jakob Nielsen and so on. We're still looking for interested photographers to contribute to this project and we hope to publish the book by the end of the year. If you have bands' photos that you think are worth publishing in what might be the biggest HC/Punk book ever, please contact us or send them to the above address. We will credit all the photos and return everything on request. Some of the bands that are being featured so far are: 7 Seconds, Crass, SNFU, Fugazi, Rattus, Youth Of Today, Instigators, NOFX, Colera, Agnostic Front, Refused, Black Flag, Larm, Downcast, Avail, Antisept, Gaia, Fastbreak, MDC, BGK, Hard-Ons, Indigesti, Chain Of Strength, Spitboy, Negazione... and hundreds of others.



CIRCLE JERKS - Minneapolis, MN 1987
by Jason Parker



SPAZZ - Oakland, CA 18.11.1995.
by Matt Average



MILHOUSE - somewhere in USA, 1997.
by Justin Borucki



Moog(pronounced 'Mook')-laced power pop indie rock with a "hey!" thrown in for additional ass-shaking. That's the answer I provide when someone asks me, "What does The Anniversary sound like?" From a debut 7" split with PROUDENTALL to the GET UP KIDS split, right on up to their debut full length on Vagrant Records' new Heroes & Villains venture, The Anniversary have done their part to keep things interesting. Take for example the two dramatically different recordings of their full length "Designing a Nervous Breakdown." One is crisp and clean vocally while maintaining a sharp rawness underneath that doesn't jeopardize their underground flair. Things are reversed on the Vagrant version, with the vocals boosted by a fat layer of reverb and the moog is blended in perfectly with the polished and driving guitar lines. Singer/ guitarist Josh Berwanger took some time off of preparing for The Anniversary's first European tour in support of the aforementioned Get Up Kids to let us know that these five kids from Kansas were not gonna let the burden of school stop the rock.



People in the band, ages, and instruments?

Adrienne Verhoeven-Let's just say 21-Keyboards.
James David-22-bass. Justin Roelofs-21-guitar.
Christian Jankowski-22-drums. (myself) Josh Berwanger-21-guitar. Thanks.

1.5) I heard you worked in a nostalgia store.... How do you feel about some of the 70's stuff coming back like bellbottoms and such? Is it fair to steal things from another decade, things that don't seem to have worked the first time, in an attempt to rekindle the flame of the past? Or what's up?

I think the worst style of clothing is taking place right now. The so-called "popular" clothing is ridiculous. The Abercrotchie @ Finch?... pathetic. At least in the 70's that had a clue of what was going on. Not just in a fashion sense, but the whole attitude around the style. Who wears bellbottoms anymore?

2) Looking back, can you specifically finger a point in your experience with the band where you

finally felt that THIS was what you wanted to do. That THIS band was going to do things.....

Anything I do I don't care if I'm a fish farmer or a professional apiarist. Ever since day one we planned to take over the world. So far, been there ripped that shit!

3) Do you like the name of the band more now or when it was called The Broadcast? How much, and how, did the band change when you changed the name?

The anniversary name is just fine! The Broadcast name just so happens to be a name of a band in downtown Tokyo. Thanks.

4) For those who may not be able to place the crazy harmony that laces the ANNIVERSARY songs, can you describe (in your words) what a MOOG is, and for those whom already are MOOG enthusiasts, tell us a little bit about the particular MOOG(s) that the ANNIVERSARY play(s) with?



Okay for your information moog is pronounced "Mook" and it comes from a Latin verb meaning "to groan." Take that one to heart and what not and so forth and what have you. The anniversary uses a moog called "the source" and we also use a "prodigy."

5) When you tell people you're from Kansas, what kind of a reaction do you usually get? Have you developed some sort of textbook response to their comments?

Generally speaking we're not into textbooks. But to be quite frank, most people think Kansas is cooler than a magic carpet. Good luck.

6) But being from Kansas these days means being close to the likes of the Getup Kids, Reflector, Ultimate Fakebook, Reggie and the Full Effect, Casket Lottery, Coalesce (RIP), etc., and now, the whole Heroes and Villains conspiracy. Quiet the little indie/ emo capital of the continental US, huh?

What? I haven't heard of half those bands, and to be quite honest...I don't give a shit.

7) Speaking of hometown heroes, how instrumental has your relationship to the GUK been in your success (like with the split 7")? What sort of connections have spun between the two bands now?

I don't know how much closer we can get with to the Get Up Kids. I already share a bed with Rob in our seven-person house named whiskey-town. The name is a novelty of the French war of 1706.

8) Ever wonder what the consequences of a.....err... break up between the two members would be? You think they're be a gang war between the two factions or no?

"Right here right now Matt Pryor if you've learned how to read yet." Meet me in Reno!

9) Is dealing with some of the bigger record labels like Vagrant/Hero's and Villains much different than the little labels you have dealt with like The Paper Brigade?

H&V is a small label and Vagrant is a bigger label. Talking about labels generally isn't a productive pastime. Soooooo, we are experiencing the best of both worlds.

10) I hear you are a moviemaker too, any new

projects?

We are getting ready to shoot a video. Christian and I are both going to direct it. We have a small idea in the works right now. We'll see what happens.

10.5) What is the connection between the band and all the Atari and computer stuff, like on the web page, on the CD art, and the moog doesn't help make things sound less like Atari music...

The Atari thing just so happened to be there at the wrong time and we made a bad mistake with putting it on our web-site. Atari is just fine. But it has nothing to do with our band. I guess sometimes we just forget it's the new millennium.

11) Are you guys taking time off of school to do the whole tour Europe thing with the GUK, are you all done with school, going back.... And what is your biggest fear/ excitement about going to Europe?

Europa is a quite interesting scenario that we are anticipating like there's no tomorrow. we dropped out.

12) Last words, words to live by, anything you've always dreamed of saying in an interview, an ANNIVERSARY motto.....Word's to live by?...

"Not anyone here can tell me Adrienne, Chris, Jim, or Justin about the wild side. Been there, RIPPED THAT SHIT!" And just to let all you little anniversary fans in on a secret..."What goes on the road, stays on the road!" Thanks.

Interview by Stefan Wild/ Brad Lewis
Photography by The Paper Brigade Matt
The Anniversaries @
the anniversary
PO BOX 185
Lawrence, KS 66044





Angels Never Answer

RITH: Go ahead and introduce yourselves and tell us what you do in the band.

P: My name is Patrick and I play guitar.

D: I'm David and I sing.

J: I'm James and I play guitar.

Jn: My name is Jason and I play drums.

Jb: Jacob and I play bass.

RITH: Do you want to talk about where you used to live before you came to Colorado?

P: I don't know, do we want to talk about that?

Jn: Yeah, we're originally from Birmingham, Alabama, (the rest start singing the tune to "Fiddling Banjos") but we packed it up and moved out here. I actually moved up here a couple of years before they did.

RITH: When did you move here?

J: We moved to Denver in June of '97

Jn: They kind of carried on a little while without me. And then we all came to a mutual decision that everybody would move up here.

P: Between Jason leaving and him coming back to visit, we went through at least six different drummers.

RITH: So you said, "let's just go where Jason is?"

The first time I ever saw ANGELS NEVER ANSWER was at an Atom and his Package show at Double Entendre record store. They had huge full stacks and were so loud that my clothes suffered from static cling for about a week due to tremendous amount of air thrown at me by their cabinets. Don't even get me started on those poor unprepared and earplug-less souls that came expecting to see Atom who left the show with bleeding ears.

A month later I ended up working sound for them at Club 156 in Boulder. They brought this big halogen lamp and set it behind a stack while I made up worst-case scenarios of fires burning down the club and surrounding buildings. You may feel the need to criticize me now and tell me that I should be paying attention to sound instead of getting my panties in a bunch over dangerous halogen lamps. But let me assure you that there was nothing I could possibly do to help (or hurt) the sound (besides maybe unplugging their top cabinets). ANGELS NEVER ANSWER are so ear shatteringly loud that there aren't many indoor systems that could boost their volume and still expect people to stay indoors.

But loudness is just one of the ways these five southern gentlemen employ to create an amazing sound that will captivate all those who can handle the volume. The guitars lines represent technical wizardry, the bass has the punch to back them up, the drums never let up in intensity and the vocals are required to be screamed so fiercely that the final product just can't be ignored.

Int by Stefan, pics by Chris M, ...

D: He came back for Thanksgiving last year. We practiced for two hours and played a little reunion show that was far better than any other show we had done with any of the other drummers.

P: All this was under a different name. We were called Bear Witness.

RITH: Yeah, I was listening to a little Bear Witness off the seven inch earlier tonight.

P: They let you listen to that? It sucks.

Jb: I think we should also mention at this time that everybody's lives at that time were kind of going nowhere.

P: Well, speak for yourself.

Jb: My life sucked. I wanted to get the hell away.

RITH: Was it hard for the entire band to make the relocation, to coordinate a move to Colorado?

Jn: Surprisingly, it's not as hard as you think.

P: We didn't really believe that it was going to happen until the last person got here, and then we started practicing. I, personally, didn't think it was going to work. Too many people scrambling to get enough money to get out here. David lived in Mississippi, Jacob was in Miami, and Jason was here in Denver. It didn't seem like we were ever going to get together and write these songs.

RITH: Why Denver?

Jn: I moved up here to go to school here and be with my girlfriend. Everybody else came and visited, and it seemed like a pretty place.

P: It seemed like it had a growing music scene. We didn't want to go somewhere where it seemed like no one was going to shows, like a bad scene where everybody seemed really pretentious, like Birmingham. All the kids here seemed really nice. So far, things have gone over very well. Everyone is taking us in like a Denver band.

RITH: The question is though, if the band breaks up, will you all stay here?

Jn: Well, I would. I lived here first.

Jb: I'd probably go to another city just so I could do... stuff.

P: I want to go to Europe.

D: I don't like to think that far ahead. I'd like to think that we could work through just about anything and stay together.

RITH: But if you think about it, the relationships that go on in a band, like a boys' and a girls'. You make plans to move together, to go to school together, and then when things don't work out, you're stuck in a place you don't really want to be because you built the place around the person, or in this case, around the band.

Jn: Actually, moving here two years ago, I was trying to get away from the band. But they just followed me out here.

P: I think that right now, everyone here is seriously dedicated to where we are, what we're doing, and that we'll ride it out till the end.

RITH: During a live show, you use sound clips. They serve as transitions between songs. Do you want to talk about this and why you choose the clips you do?

Jb: I think they just enhance the live show.

Jn: I think they pre-present a mood before the actual song starts. They get you prepared and worked up, energized and pumped up for a song. A lot of bands don't like to do it because they think it takes away from their live show.

J: It's also technically helpful because it gives us time to tune our guitars without calling attention.

D: It just happened to fall that way. When we were originally talking about putting together our live show, that's how we wanted it to be – like one gigantic song. That way we didn't have to stop the song, wait for people to clap and then play the next one.

P: Every word that you say between songs takes away from the music.

Jn: When we play, it's really internal. Not to say that we don't appreciate people watching us and paying attention and being respondent, but I think when we play the music, we're usually

doing it more for us and not really interacting with the crowd that much.

P: Also, the Sling Blade sample is really appropriate because we're all from the South and that's the way we talk. That's the way people expect us to talk. So it's really satirical but also says a lot about who we are as a band. No one else is laughing but we think it's hilarious.

Jn: Further illustrating that we are an internal band.

RITH: Moving on with the live show – the full stack eardrum-shattering earth-quaking volume...

Jn: Isn't it ridiculous?

P: James' amplifier is an extension of his penis.

Jb: Because loud is good.

P: It also gets people's attention. People can't chat with their friends. You can't hide from us so you better like us. Everything that we do, we just like to do it to the extreme, to give it our all. Also, gear is also like a hobby, it's just something fun to collect. I don't have anything of value besides guitar gear. When people spill beer on your speaker repeatedly, you just cringe. I thought I was gonna snap last Saturday.

J: It's also just the metal background that we have. Bands like Slayer, Megadeth, Iron Maiden, Metallica – they always had full stacks. I guess we're just trying to emulate them.

RITH: I've always wanted to start a metal band just so I could make weightlifting gloves to sell as merchandise and then write Death of Satan on the knuckles, or whatever the band name was. It would pay for the tour.

D: Kind of like our lingerie line – the "Angels" line

Jb: I'm the official lingerie model.

RITH: You need to put up a little catwalk at every show so that he can model while you guys tune instead of playing sound clips.

D: Pretty soon people won't be coming to see us anymore. They'll just want to see the new pieces, like "I heard about that new bra they're debuting."

RITH: What's been the biggest surprise thus far in Denver, whether musically or landmarks or whatever?

P: Negative or positive?

RITH: Both.

D: On the negative, I definitely need to complain about the police. It has been my personal experience or due to the bad karma swing I've had recently, I've had four-hundred dollars worth of parking tickets, I've been to jail twice, one of them last night. It's funny, before I moved here I didn't even have a parking ticket on my record. But I move here now and I have so many parking tickets that if I leave my car in any place too long, they'll boot it.



P: It's funny, he has to keep his Vespa in the van, off the street.

D: Anytime I park, I have to park in the back or in the garage, some place hidden to keep it from getting

towed. And the police harass me every day. They pull me over for no reason, and they harass me about my Mississippi plates.

Jb: For me, I've discovered how rewarding it is being a bicycle messenger. This is the first time in my life that I've never had a sinus infection because the South is really humid.

D: I don't mind picking my nose a little bit to get away from the humidity.

P: For me, it's snow. I just can't deal with that shit. I hate driving in it.

RITH: *When it's really supposed to come snow in March, you'll have to stock up on supplies so you can stay in your house.*

P: It's funny, before we moved here I was the one who was always getting tickets, but I haven't gotten one since I've been here. I mean I've been strip searched in the South.

Jn: That's a funny story.

P: I'm not even gonna go into it.

Jb: Tell it, tell it dude.

RITH: *Yeah, tell it.*

P: All right. First off, it was the most terrible week I've ever had. I had already crashed my car, my best friend got with my girlfriend and I didn't know it for the entire week so I'm down from all this shit going back from Louisiana to Birmingham and we are going through a town called Meridian. And the good men of the law come up behind us, so we pulled into a gas station to try to keep them from pulling us over. But they pulled in too, and they started asking us all these loaded questions, like "Where y'all headed? What are y'all doing?" They go through our wallets and then they just don't talk to us for twenty minutes, but they don't let us go either. A second car pulls up and it's the Meridian, Mississippi Drug Task Force Unit which basically consists of three fat dudes in a car with badges. So they get out and they go through everything in our car from top to bottom and of course don't find anything. Two of the three of us were straight edge at the time. But the car was really trashed and it took them a good half hour to go through everything. They pulled everything out and just dropped it on the street. All my CDs got all scratched up. They're sitting around for like twenty minutes and a third car pulls up and it's the K9 unit and the K9 jumps out and he sniffs our car and they go through all of it again with a drug dog. And then the Meridian Mississippi Drug Task Force Unit puts on rubber gloves and takes us into the Texaco bathroom. I was the first one in there, and I didn't know what was going on. Actually, we started out in the stock room and there's all these cans of soda and he makes me pull my pants down, but then a Texaco employee came in while my pants were around my ankles and embarrassingly runs outside. So the cop's like, "You better get in the bathroom, boy." He didn't let me pull my pants up, so I had to like waddle from the stock room to the bathroom, while he goes through my wallet. He finds this piercing rod. My friend, who fucked my girlfriend, he was also a piercer. And I had just gotten my Prince Albert done a couple weeks before this, so I had the piercing rod as a

ANGELS NEVER ANSWER

souvenir, and it kinda looks like a crack pipe. So he said, "What's this, boy?" I told him it was a piercing rod, and he said, "What cha got pierced, Boy?" And I said, "Well, you're gonna find out in a minute." So I told him I got

my penis pierced. He didn't believe me and put the piercing rod back. So we're sitting in the bathroom and he says, "Okay, Boy drop your draws, and he makes me pull down my underwear and lift up my testicles. As soon as he sees my dick, he leans forward and his eyes bug out, and he's like, "Oh my God Boy – you got a ring right through the head of your penis!" And I swear to god, he looks over my shoulder and goes, "Earl, come in here and look at this!" Earl comes over and the cop says, "Show Earl what cha got there." So I turn around in this tight bathroom with these two big cops and show Earl my balls and my dick. And Earl leans forward and his eyes bug out, and he goes, "Oh my God Boy – you got a ring right through the head of your penis!" And he looks at me with this weird look and he says, "I bet you can't do no fucking with that in there. Ha ha ha ha." And they're giggling at each other, and I'm like, "Actually, it's supposed to enhance your...er... sexual pleasure." They both look at each other real weird and say, "Git your pants on, Boy." They ended up strip searching my other two friends. So we ended up being there for over two hours. It ended up being the most terrible degrading thing I've ever gone through.

RITH: *And nothing ever came of the search.*

P: No, they didn't even say they were fuckin' sorry. They just looked at us and said, "You better not have any drugs in your



car no more."

RITH: Did you guys grow up watching *The Dukes of Hazard*?

Jn: Hell, yeah! We're from Alabama.

RITH: I'm just picturing some of the scenes with the cops.

P: Yeah, they were just like that. Only fatter. These were authentic good ole' boys. These aren't made-for-TV friendly country coppers. These are fuckin' naked in a Texaco bathroom country cops.

RITH: What about the band as a whole, what direction do you guys as individuals see the band going in the future?

P: We're recording at the end of February. We're going to record a four song tape, well we don't know what it is going to be yet. We also have plans to go out for a week with PLANES MISTAKEN FOR STARS off to the Pacific Northwest and Canada. Those are the two things on the radar right now. But I think, ultimately, I see us getting harder for a while, more metal, and then mellowing out. I think that the strong part in the band right now is the break down, but we'll be doing more with the "chill" part later.

Jb: I'm really looking forward to going on tour with Planes because both our bands really moved here from other places and I think that's really a common ground that we both share.

J: I think that the four songs we're recording is really so that we can get a feel for if there is somebody who wants to put our stuff out or not, we're really interested in doing a full length sometime soon.

RITH: Do you guys have some last words?

P: Last words? We're just getting started dude!

Jn: We got some more stories.....

D (in exaggerated southern accent): This one time last summer.....

J: Never give in.

P: Watch Spinal Tap over and over again.

D: If you can't duck, fuck it.

Jn: I don't know I don't think we have any real gems of knowledge.

Jb: If you're from Alabama, move away

Jn: If you can hear us there, "Leave, run as fast as you can away from there!"

P: Hopefully we won't be like everyone else, because most people that move away from Alabama usually end up back there sooner than later. We're going to try to be the exception to the rule.

Jb: Knock on wood

RITH: But does anyone have family in Alabama?

D: Yeah, everyone does.

P: But we're not going back. If we are, it'll just be for a visit. I feel totally spoiled out here and I think that if I went back, I'd just want to leave even more.

Jb: Like, I was saying earlier, back there, our lives were pretty much stuck, we weren't going anywhere. But we just needed to get out of Birmingham, get out a little bit, see the rest of the world.

ANGELS NEVER ANSWER

429 East 14th Ave

Suite #306

Denver, CO 80203

USA

<http://members.xoom.com/bringfire/angelsneveranswer/>

THE DRAGS

SET RIGHT
Fit To Blow
CLEAN UP

LP/CD



P.O. Box 2125
Bellingham, WA 98227
Write for a free catalog.

Distributed by
Touch and go.

The Eight Bucks Experiment



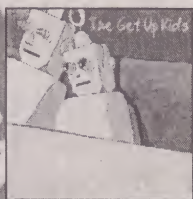
PAY

BACK

VAGRANT RECORDS 2000

THE GET UP KIDS

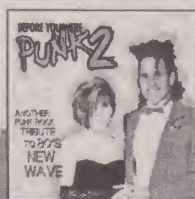
"SOMETHING TO WRITE HOME ABOUT"



VR 340 CD

BEFORE YOU WERE PUNK 2

"A TRIBUTE TO 80'S NEW WAVE"



VR 339 CD

NO MOTIV

"AND THE SADNESS PREVAILS"



VR 337 CD/LP

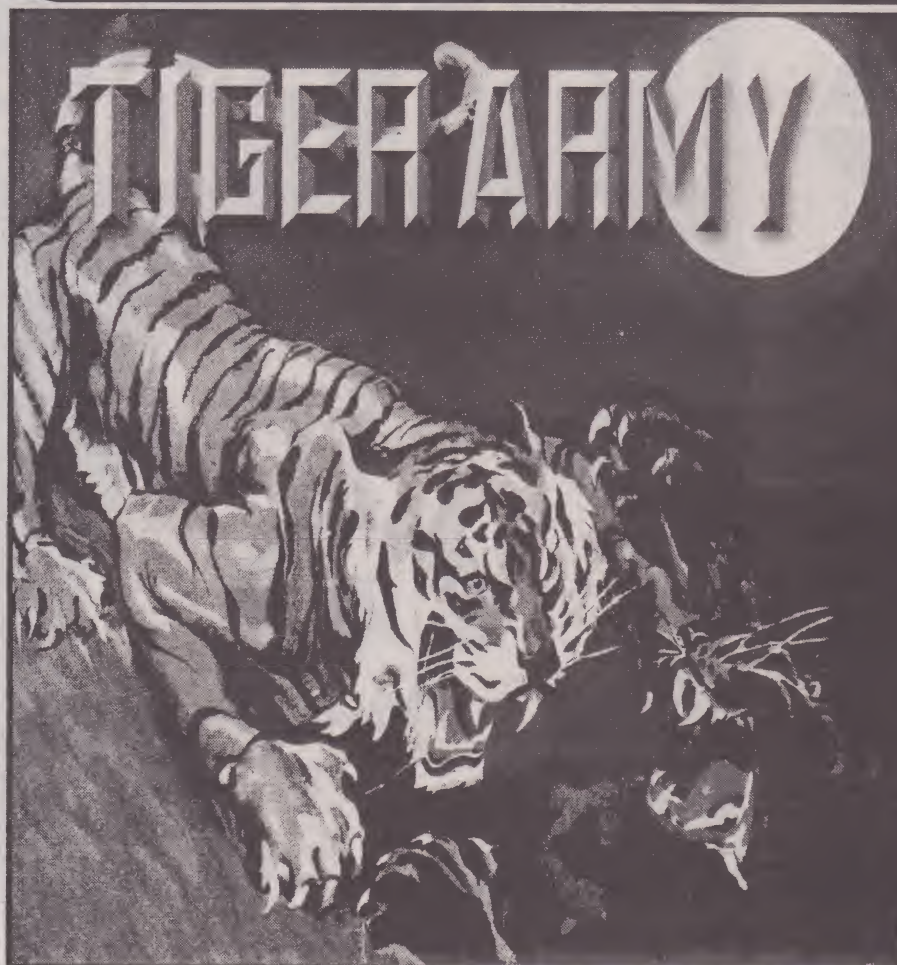
ALSO AVAILABLE:

THE GET UP KIDS/ THE ANNIVERSARY SPLIT 7"



Vagrant Records, R.M.B. 361, 2118 Wilshire Blvd., Santa Monica, CA 90403 Cd's: \$10ppd Lp: \$8ppd 7": 3.50 ppd
All foreign orders add \$2 for the first item \$1 each additional web: www.vagrant.net

SEND IN THIS AD FOR A FREE CD SAMPLER



Nick 13 fronts this East Bay-based trio who deliver a hard-hitting combination of melody, hardcore punk and 1950's rockabilly-- played with the stand-up bass and injected with the power of moonlight to form the mutant style they call

AMERICAN PSYCHOBILLY...

OUT NOW ON CD/LP

VISIT THEIR WEB SITE
WWW.TIGERARMY.COM

www.hell-cat.com



all's fair in
Love & War

visit
equalvision.com
for tour schedules,
band info and
news

Saves the Day

"Through Being Cool"

EVR 54 CD/LP - CD \$11 / LP \$9.99



EVR 53 CD/LP - CD \$11 / LP \$9.99



Equal Vision Records
PO Box 14 • Hudson NY 12534
<http://www.equalvision.com>

Send \$1 for a catalog or visit our website
Prices listed are postpaid 4th class
Priority Mail is \$3 extra, UPS is \$4 extra.



June 2000

REVIEWS

THE MUSIC BEHIND THE MESSAGE

REVIEWERS RULE: Alex Moorehead **AM**, Andy Wild **AW**, Brad Lewis **BL**, Christian Beansprout **CB**, Chris Douglass **CD**, Ed Mitchell **EM**, Hilary Petrock **HP**, Harvey Pughes **HRV**, Jim Berres **JB**, John Fisher **JF**, Jesse Johnson **JJ**, Mike Becker **MB**, Stefan Wild **SW**

Remember to send in full versions of all releases. I'm sick and tired of these crappy no cover promo releases. I don't expect a jewel case, but dammit, give me a tray card, a booklet, the real art, whatever it is that everyone reading these reviews will see. RITH 14 reviews take 1:

ADOLF & THE PISS ARTISTS- "This Your Law" 7"

This is quite good. Easy-to-sing-along punk in the late 70's vein that I remember falling in love with several years back. Typical punk lyrics depicting tales of oppression and uniting to fight The Man. The music will get your boots moving with a solid guitar line following the vocals even though the solos can get a little too long. **SW**

(45 Revolutions, PO Box 2568, Decatur, GA 30031)

AGAINST ALL AUTHORITY/ THE CRIMINALS CD

This CD starts with a fast paced, raspy, hard and angry track that lives up to what one may expect from AAA. My only real complaint about this disc is that it sometimes gets hard to know who's playing what during interchanges between bands. Basically, it's filled with 7 tracks of music to make any head banging monkey leap into a pit and run in a circle. Standard lyrics of pent up aggression to ward the system, but honestly, both bands do a good job of giving their fans what they want to hear. **AM**

(Sub City, PO Box 7495, Van Nuys, CA 91409)

AGORAPHOBIC NOSEBLEED/ CONVERGE CD

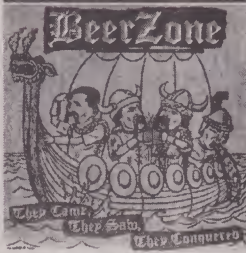
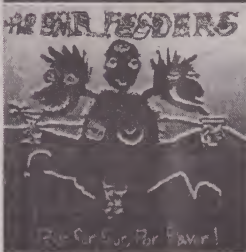
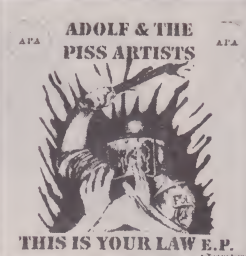
The Agoraphobic Nosebleed half of this endeavor is fast, heavy and mechanical. To me, it wasn't very musical, but fans of more speed-metal oriented stuff might dig it. I think this type of music lacks the dynamic element that can be so important to the flow of a song. Most of the songs just start out at a certain level and end up at that same level, without going very far. This is a plus if you're into it, I guess, but it wasn't my bag. The first two Converge songs are unbelievable, but it gets surprisingly disappointing after that. They start off chaotic and crazy as ever, probably sounding more intense than previous Converge, which I thought was pretty intense to begin with. The last few songs are slower and far less chaotic, in the vein of some of their "noisy" stuff from the last album. It's hard to recommend an album that I liked two songs off of, but it's a tribute to how good Converge can be. **JJ**

(Relapse, PO Box 251, Millersville, PA 17551)

AMERICAN STEEL- "Rogue's March" CD

'Oh! The Rogue's March!' They obviously have me singing along. Great hooks and a rawness that incorporates enough subtle melody that you just don't hear much any more. Passionate singing (with those gruff vocals that I love!) that will come back to haunt you and hang back in the depths of your head as you rack your brain trying to remember how the rest of the song went. A good combination of upbeat, off beat songs, ballads and energy-driven anthems. **SW**

(Lookout, PO Box 11374, Berkeley, CA 94712)



A NEW FOUND GLORY "Nothing Gold Can Stay" CD

Strong GET UP KIDS melodies drive this new 12-songer from A NFG. They throw in some piano magic before the hidden track just to extend their attack on all your musical senses. It's poppy and charming at the same time, with less of the whine than you might expect. The vocals are shouted and sung in such a way that the channel is almost clipping, a great effect used to assert some extra-energy. If you're fan of layered pop in the GUK/ SAVES THE DAY vein, you'll dig this. **SW**

(Drive-thru, PO Box 55234, Sherman Oaks, CA 91413)

ANN BERETTA- "To All Our Fallen Heroes" CD

Ann Beretta's previous album, Bitter Tongues, is still in heavy rotation in my player after about a year and a half. Their latest effort isn't too bad either. There is a little more variety in the songs, which is a pleasant shift from Bitter Tongues, which seems more like one 67-minute awesome song rather than a collection of nineteen separate tunes. Ann Beretta sounds like Avail, very melodic, very power-ballad-ish, good lyrics, although not as deep as Avail's and with raspier-sounding lead and backing vocals than Avail. They are from Richmond, VA. I was browsing at the new Virgin Megastore in Denver and I noticed that To All Our Fallen Heroes was filed under B for Beretta, Ann. I thought that was sort of funny, both the ha-ha kind and the strange kind. Anyway, Ann Beretta is one of my favorite bands, and everyone should have this CD and their previous one too. **HP**

(Lookout, PO Box 11374, Berkeley, CA 94712)

ANNIVERSARY- "Designing a Nervous Breakdown" CD

This album begs to be cranked up on the stereo. The Anniversary has really taken off recently with the help of their friends and label-mates the Get Up Kids. With the Anniversary you get the same happy, poppy sound, but in a refreshing new package different from most anything out there. The way they achieve this new level of poppy greatness is by using a moog. A moog is a type of keyboard that I think was used on every Atari game ever made. Listening is enhanced by the fond memories of sitting in the basement playing Atari all day long. I mean heck the entire packaging even looks like a video game. The Anniversary also does an incredible job of matching guy and girl vocals. Their harmonizing each other is the last little bit needed to produces an upbeat and full final product, which is what you get with "Designing a Nervous Breakdown." **BL**

(Vagrant, 2118 Wilshire #361, Santa Monica, CA 90403)

APOCALYPSE HOBOKEN- "Microstars" CD

By now you know the rock and roll of the HOBOKEN. Good times, great live show, but are they're also better and faster at driving some people I know to a headache than many radio bands. It's original though and the synthesizer helps add a good edge to these 14 new songs that you can almost sing along with. **SW**

(Kung Fu, PO Box 3061, Seal Beach, CA 90740)

BANE- "It All Comes Down To This" CD

BANE plays hardcore the way it is meant to be played. There is not much of a metal influence here, but aggressive, well played hardcore. There are plenty of sing alongs and a few breakdowns on the album, but this is not your average youth crew from back in the day. This is a little bit slower than the last BANE album, but this is by no means a slow CD. There is more screaming by the guitar player than the last album, which helps keep their aggressive sound. Plus there is an amazing end to one of the songs that is sung by Kate from such bands as 108 and PROJECT KATE and the vinyl has an extra song that is not on the CD. **JB**

(Equal Vision, PO Box 14, Hudson, NY 12534)

BARFEEDERS- "Pour for Four, Por Favor!" CD

Addicting music in an intangible way. Fast, aggressive, rough, but straight to the point and sincere. There's no pulling the wool over your eyes. It'll get your toe tapping, your head rocking, your ears pounding and will even make you laugh when they jump into a good a cappella ditty. SW
(Fast, 401 Broadway #2011, NY, NY 10013)

BEATNIK TERMITES- "Bubblecore" CD

This CD is poppy punk a la the QUEERS, heavily influenced by bands such as the RAMONES. Nasally singing reminiscent of the VINDICTIVES, full of the typical type of sing-along teen love songs. They mix many styles together well, and the album comes off as something you could swear you have heard before. JF (Recess, PO Box 1112, Torrance, CA 90505)

BEERZONE- "They Came, They Saw, They Conquered" CD

This UK Oi! street punk band start things off fast with an intro ripped off from the great HARD SKIN and set to their own lyrics. It does the trick though and is followed by 15 more critical looks on all the crazy stuff we're seeing in these odd times. "Viagra," "Jerry Springer," and "Ernie" are all song titles. It's decent oi with much talent and will get your boots moving. SW
(Flat! TKO, PO Box 697504, Quincy, MA 02269)

THE BLACK GANG- "This is a Prayer" CD

Nels Cline, Bob Lee and Mike Watt together doing an original and a CAPTAIN BEEFHEART track. This is similar to the jazzed up MINUTEMEN songs, with vocals usually spoken as subtle noise continues underneath. The last song is followed by four tour spiels from Watt's '98 tour in which the other players present a rather humble perspective that one might expect from backing up the great bass player himself. SW
(KillRockStars, Pmb 418, 120 State Ave NE, Olympia, WA 98501)

THE BOILS- "When the Sun Goes Down" CD

A great 8 song intro from 1998 to some of the BOILS' newer material. This excellent, high octave street punk that'll give you a kick in the pants each and every go. The threesome manage to fill everything up and keep the energy flowing at all times, never letting your heartbeat slow down for a break. SW
(Creep, Suite 220, 252 E Market St, West Chester, PA 19381)

BOMBSHELL ROCKS- "Underground Radio" CD

Before their domestic debut on Epitaph last fall, BOMBSHELL ROCKS, from Sweden, recorded these fine six songs. It's upbeat and driving street punk with absolutely classic songs such as the title track, "Underground Radio." Call it RANCID-esque, call it Sweden's THE CLASH, call it European-oi based, call it what you will, BOMBSHELL ROCKS put their own unique twist that will not fail to catch your attention. SW
(GMM, PO Box 15234, Atlanta, GA 30333)

BOTCH- "We Are the Romans" CD

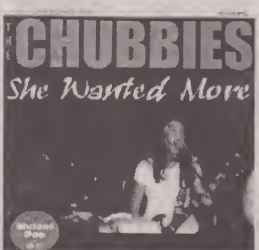
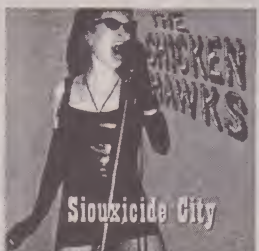
My initial reaction to this album was of disappointment, but I have since grown to like it. To me this Seattle-based quartet is characterized by creative guitar work and complex rhythm changes. Like the previous full-length, this one contains loads of odd time signatures and polymeters to challenge the most acute listener. The guitarist, who seems to be responsible for the creative direction, mixes discordance and melody very well. Highlights include the first, fifth, and seventh songs, but most of the nine songs have their moments of brilliance. If you enjoyed American Nervoso, or if you are into bands of the "mathcore" genre, We Are the Romans should be on your list. JJ
(Hydra Head, PO Box 990248, Boston, MA 02199)

BRIGHT EYES- "Every Day and Every Night" CD

You will either really like this one or hate it, I am pretty sure I liked it. The biggest thing going for it is that it is pretty unique, which is big points in my book. It is kind of following the new trend of throwing weird instruments and samples and synthesizers on top of some acoustic guitar, but he does a pretty good job of it. There are times during which stuff will just start getting bizarre, but in the end it will all snap back together and a bright light will shine before your eyes and it will be realized that you just heard a break, and now it is all being driven home. So it makes it ok. The unsure and almost queasy vocals add a nice flavor to the album as does the eerie organ that is constantly belting out underlying tones of emotion. He even goes crazy and has a screaming part at the end! It is good new stuff, but don't bother with it unless you really like the indie rock world. BL
(Saddle Creek, PO Box 8554, Omaha, NE 68108)

BUILT TO LAST- "...And Knowing Is Half The Battle" CD

This is another CD for all of you youth crew kids out there. The



vocals are not as clean as their last release, but the guitar is a more creative than just a regurgitation of what was done in '88, making this a fun CD to listen to. Lots of songs about friendship, past mistakes and broken promises make for some good sing alongs with enough dance parts to make things interesting. Plus, with a GI JOE/COBRA theme, how can you go wrong? JB
(ReSurrection AD, PO Box 763, Red Bank, NJ 07701)

BURDEN OF LIFE- s/t CD

Hardcore with a prominent bass line and good layered instrumental production. The vocals crossover from screaming to singing and handle the transition quite well. Some might argue that BoL are a step away from playing the underground TOOL radio circuit but then again I never thought that was that bad of a thing.... SW
(ADD, PO Box 8240, Tampa, FL 33574)

THE CASUALTIES- "For the Punx" CD

Those four guys in the CASUALTIES are back with more spikes on their heads than I have fingers and toes. 12 songs that are fast, furious and more of the general chaos that you have come to expect. These guys basically have had their own genre formed around them so who could expect some crappy reviewer to take that away from them? SW
(GMM, PO Box 15234, Atlanta, GA 30333)

THE CATHETERS- s/t CD

Aside from having a kick ass name, THE CATHETERS also manage to play some good rock and roll on this disc. There's a good helping of the garage spice in the vocals probably due to over exertion of their frontman's voice, which only goes to show how much energy is packed into this little baby. The guitars can back it all up too. Excellent lead lines and a great job blending the bass and rhythm guitars let the strings speak from themselves. Picture the most balls out band you know and throw in just a hint of the MURDER CITY DEVILS and the rest is history. SW
(Empty, PO Box 12034, Seattle, WA 98102)

CELL BLOCK 5- "King of Crowns" CD

Decent rock and roll that doesn't deserve a higher status than that. It has strong lead vocals and backing vocals and a band full of energy to back them up. The music just can't stand on its own though and really becomes much more of a junior high mockery than something substantial, no matter how much you want their 3/4 chord punk rock to pull it off. MiB
(Industrial Strength, 2824 Regatta, Richmond, CA 94804)

THE CHICKEN HAWKS- "Siouxicide City" CD

Despite the amusing vocals on the opening track, I just simply could not "Get Down." But the most frustrating part is that I can tell that the CHICKEN HAWKS could put on a roof blasting show and that I'd be right there in the middle of things going off. They just need to find someone to record their music at the ear-shattering energy level that it is intended to be executed at. SW
(RAFR, 11054 Ventura Blvd. PMB 205, Studio City, CA 91604)

CHIMAIRA- "This Present Darkness" CD

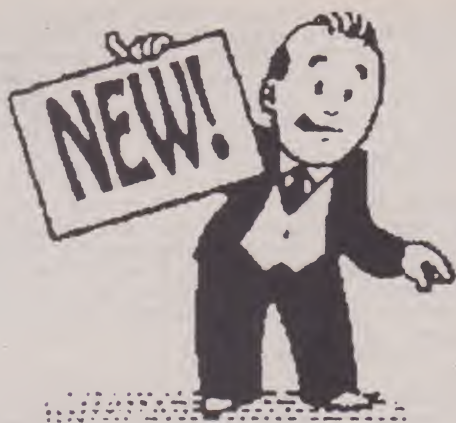
The music is not as good as the title would suggest, but this album does have its moments. Chimaira plays straightforward metal-influenced hardcore with lots of chunky, muted guitars and double-bass drum action. I thought the music could have been a little more creative, as it often depended heavily on one syncopation carried throughout several parts in a song. The singer had a strong screaming voice, which was an overall plus. The best way to describe this album is that if you heard about ten seconds of it in passing, it would catch your ear, but if you were to stop and listen for awhile, you might lose interest pretty fast as well. JJ
(East Coast Empire, PO Box 7295, Prospect, CT 06712)

THE CHRIS WARE BAND- "Mill City's Burning" CD

There's a whole separate genre for this type of rock and roll. The type where you'll find more often than not the lead singer's voice is either effects-ed to the growling point or the track the vocals were recorded on is red lining and distorting the entire way. But, at the same time, there's sort of a raw sincerity buried in there that you can't ignore. You'll find some good horns thrown in for a change and even some hints of a cowbell, and that'll pretty much sum up that genre. SW
(Fan Attic, PO Box 391494, Cambridge, MA 02139)

THE CHUBBIES- "She Wanted More" 7"

Mutant Pop Tim and my experiences of being introduced to this band are very similar. We were both rocking out to some of the great records on Chubbies frontwoman Jeannette Kantzalis'



the plus ones +1



on the list

Debut CD-EP. Featuring Danny Panic (Screaching Weasel, Riverdales), Joel Reader (Mr. T Experience), & Scotty Hay (The Receivers). On tour now with the Donnas.

The PLUS ONES CD-EP \$7p.p.



New CD-EP, now with Chris Bauermeister (JAWBREAKER) on bass.



Six new tracks, and a Tom Petty cover. Split CD's with Diesel Boy and Limp coming soon.

HORACE PINKER CD-EP \$7 p.p.

Divit CD-EP \$7p.p.



VINDICTIVES
"Hypno Punko" CD \$9



ALL SYSTEMS GO!
"S/T" CD \$9



HAGFISH
"THAT WAS THEN..." CD \$9



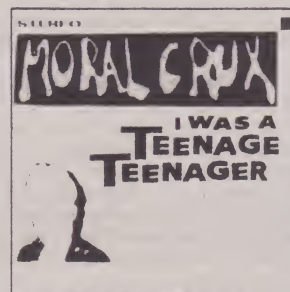
HAGFISH
"Loveline" CD \$9



TRAVOLTAS
"Modern world" CD \$9



MCCRACKINS
"Comic Books..." CD \$9

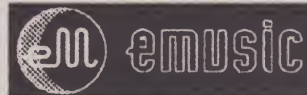


MORAL CRUX
"Teenager" CD \$9

coldfront
records

checks to Brett Mathews

PO Box 8345/Berkeley, Ca 94707



download MP3's @ emusic.com

imprint at the same time. And they were great singles to fall in love with her voice and guitar. Here's a new single from the Chubbies but I just wish that musically they would have actually GONE somewhere since then. SW
(Mutant Pop, 5010 NW Shasta, Corvallis, OR 97330)

CO-ED/ POLLEN CD

These two indie rock/emo bands fit together well. COED does a remarkable job of overdubbing their own recordings. They keep it tight throughout. They have one guy listed as playing the drums, bass and guitars, and have the singer doing both lead and backing vocals. POLLEN gives the second half of the CD more straight up rock with a tiny bit of ALL peaking out every once in a while, though definitely not as hard. JF
(Cool Guy, PO Box 2361, Sante Fe Springs, CA 90670)

COLD SNAP-9- "Victims of A Small Town" CD

I had to run to their web site first to decide if bass player Kelly was a girl or boy before I could assert some irony to "Your Girlfriend is a Lucky Lesbian." I'll tease you and won't tell you the results. CS9 play alternating melodic/ rough punk with poppy GAMITS influences shining through the melodic songs and some older AGENT ORANGE/ LIVING END influences shining through on the more-straight forward tough punk songs. 6 songs in all with good production. MiB
(Wreck-Tall, 219 Forrest Ave, Laurel, MT 59044)

CONSUMED- "Hit For Six" CD

Right from the get-go, CONSUMED, have your hips shaking with guitars blasting out gripping chords and thoughtful melodies. Intelligent song-writing and a big sound help this four-piece from the UK as they project 14 songs of melodic hooks and an undeniable and distinct voice that will still be singing in your head. The catchiness primarily stems from the alternating comfortable/ rough sound that the vocals drive across while the guitars are flaming in the left and right channels in ways that one might have thought were previously impossible! A great new release. SW
(Fat, PO Box 193690, San Francisco, CA 94119)

CRO-MAGS- "Revenge" CD

Harley Flanagan on bass and vocals and Parris Mayhew on guitar along with two guest musicians. If that means something to old Cro-Mags fans out there I am happy for you. This is some tight hardcore punk with a definite metal influence here, especially in the guitar solos. The singer has a good full voice that appeals to me, no throat bleeding screams here. All I know is that I like this album a lot and I would definitely check it out if I were you. Hardcore played the way it should be! AW
(CR, PO Box 612, Village Station, NY, NY 10014)

DEAL'S GONE BAD- "Overboard" CD

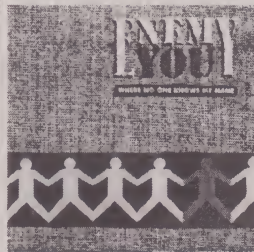
This is an outfit that puts out some jazzy kind of ska in the vein of NEW YORK SKA JAZZ ENSEMBLE and SKAVOOVIE. The horn section's not bad and the songs are good as well, even if they are not terribly original. Very mellow stuff. One of my big complaints with these guys as with many other such groups is that they stay at a medium/slow tempo that never really varies throughout the entire album. But that is personal preference more than anything else. As my friend Chris mentioned in some other reviews ending an album with a funny kind of song seems to be the rage among ska bands these days, this is no exception. I give it a B. This is worth checking out but don't go to the record store foaming at the mouth and ask them to order it for you and screw it if there is an extra \$3 million ordering fee. It's good ska though and you don't find that around much anymore. AW
(Jump Up, PO Box 13189, Chicago, IL 60613)

DERITA SISTERS- "Ain't Street" CD

I somehow remember reading an interview in the early 90's in MRR about the DERITA SISTERS wanting to put out their hip-hop farce "... Ain't Street." Years later, you'll find it released in the US and full of tracks like "The only good white man (is a dead one)" and a few other jabs directed towards the bad ass ghetto boys throughout urban America. The music ranges from good, driving punk rock with a beat you can dance and sing along with, to weaker and unimpressive ballads that might make you cringe. SW
(To The Left, PO Box 4829, Boulder, CO 80306)

DILLINGER ESCAPE PLAN- "Calculating Infinity" CD

I've never seen such an aptly titled release. This music transcends complexity and, in parts, is incomprehensible. To say this album is amazing is still coming up short. It's as close to random chaos as I've heard, except it's controlled. In general, they combine furious, off-beat rhythms and equally furious, off-beat shredding guitars with anything from free-form jazz to



ambient percussion, to slightly more straightforward hardcore to produce this masterpiece. It's not easy to listen to and don't plan on dancing very much, but if you want to hear something from the outer reaches of music theory, definitely get this album. Today. JJ
(Relapse, PO Box 251, Millersville, PA 17551)

DISCOUNT- "Crash Diagnostic" CD

This is another solid release from the Gainesville area. They have come back with a more mature sound this time, with more slow songs than previously, but the guitar has increased in intricacy, and tied in better with the bass this time. Their rhythmic approach is still effective, stop-and-go songs without the loss of momentum. DISCOUNT still retains their crown as most enjoyable female fronted band playing today. JF
(New American Dream, PO Box 265, Balboa Island, CA 92662)

DOCTORMANETTE- "The Same Thing Over & Over" CD

These guys rock! Based out of Chicago, Doctor Manette is a 5-piece punk/ska/rock band that certainly does know how to tear it up. Although, some of their songs have a Weezer influence in them, they have their own unique sound. My first impression after hearing these guys was "Where'd they come from?!" I figured that with a band that sounds this good, I would have heard something about them before. Maybe I have and don't even know it, but these kids are now on my list of bands I certainly like. Definitely pick this CD up, it is very worthwhile. CD
(Jump Up, PO Box 13189, Chicago, IL 60613)

DRONES- "Live in Japan" CD

Well, this is a hell of an introduction for myself to the DRONES live! 75 minutes from two different shows in Japan. Take the SEX PISTOLS and throw them in a ring with THE DAMNED and watch as the DRONES take them on. Good '77 style punk with an energy and rawness that the overproduced recordings of today cannot touch. "I'm singing along as much as when I first bought the Damned live in the US video! SW
(45 Revolutions, PO Box 2568, Decatur, GA 30031)

DROWNINGMAN- "howtheylight..." CD

Everyone that I had talked to has either heard or heard of DROWNINGMAN, but no one could really remember who they are. That will all change once people hear this new CD. This is a new sound that I have a hard time describing, but really enjoy listening to. There is a very chaotic feel to this CD, but when you least expect it, a melodic part will be thrown in to keep you on your toes. If the name of the first song (Black-Tie Knife-Fight) doesn't get your attention, just read the lyrics and they will. These guys put out their first release on Hydra Head, if that gives you a better idea of what to expect. JB
(Revelation, PO Box 5232, Huntington Beach, CA 92615)

DUTCHLAND DIESEL- "Staging Grace" CD

Good driving emopunk in the vein of a melodic AT THE DRIVE IN. Well thought out lines sung in said voice over well moving guitar lines ranging from powerful distortion drives to softer harmonious ballads. At times more straight forward and clean cut than ATDI and it's clear that DUTCHLAND DIESEL has enough separation to create their own thing. I wouldn't mind seeing these fellas live. SW
(Creep, ste 220, 252 E Market St, West Chester, PA 19381)

DYNAMITE BOY- "Finder's Keepers" CD

The first time I heard this, I was really turned off and thought DYNAMITE BOY could go put their sappy cover and songs down the nearest garbage disposal. But it made the connection the second time. They're like what GREEN DAY would sound like if they were still cool in the underground. Or better yet, if THE ATARIS weren't such rock stars. There's a more sincere goodness here that help push the melodic punk up a notch and makes it more approachable in an ALKALINE TRIO way. Is anyone else following me here? SW
(Fearless, 13772 Goldenwest St #545, Westminster, CA 92683)

EGGHEAD- "Dumb Songs for Smart People" CD

The songs here weren't nearly as dumb as one might have been lead to believe by this disc's title. These 14 songs span the life of EGGHEAD and their driving pop. Sappy at times, more passionate at others but in general, a first rate underground pop band that would get you running around in circles at a sweaty basement in many a small town. This is the kind of band that is a key ingredient to the growing up of many a disillusioned and fed up kid across this great land. SW
(Mutant Pop, 5010 NW Shasta, Corvallis, OR 97330)

ENEMY YOU- "Where No One Knows My Name" CD

Yes! The big sound hits you right from the top. The background vocals bring to mind NOFX but everything else is nothing like that. It's POTENTIAL GETAWAY DRIVER vocals with a SCREECHING WEASEL influence and song-writing like good BAD RELIGION. And if you're looking back at the bands I've already mentioned and wonder if ENEMY YOU can really keep up with a line up like that, I'll tell you that they add enough of their own flavor to round off a good disc. SW
(Panic Button, PO Box 148010, Chicago, IL 60614)

THE FAINT- "Blank-Wave Arcade" CD

THE FAINT play great electronica-induced synthesizer laced powerful pop. I don't quite know about all of this hype surrounding ANTARTICA, but THE FAINT have them beat in my eyes. I'm dancing around and buckling at the hips as I let loose to such brilliant tracks as "Call Call" and "Worked up So Sexual." You could almost convince me (without much effort) to go so far as to make comparisons to Joy Division. SW
(Saddle Creek, PO Box 8554, Omaha, NE 68108)

FAVEZ- "A Sad Ride on the Line Again" CD

My Swiss brothers from Lausanne in FAVEZ bring to the plate 10 four minute long acoustic ballads. It's above par but certainly won't get you in a perky mode, opting instead for the more dreary, rainy day sound. Picture yourself at a window, looking out into the soaked street while passing cars send puddles splashing outward. Need a soundtrack for this moment? FAVEZ. SW
(Doghouse, PO Box 8946, Toledo, OH 43623)

FIFTEEN- "Allegra" CD

The proceeds from this re-release of the classic live Fifteen album are going to a charity, just like the original proceeds did, which is consistent with what Sub City is trying to do. Thankfully, they also printed the lyrics so that once again you can figure what out what kind of political messages Mr. Jeff Ott is spewing out. This has always been my favorite FIFTEEN album because everything is a little sped up and more energetic. I'm glad to see it available for everyone else. SW
(Sub City, PO Box 7495, Van Nuys, CA 91409)

FISHSTICKS- "Disko" CD

31 songs in 16 minutes. There's a vocal highlight every once in a while (like in the first track, "I pity the monster!") but other than that, it's trashy, straightforward, driving fast punk. The kind where you wonder if the band really knows what song to play next or if they just do whatever the hell they did the last 30 songs. Nothing less than one would expect from a joke band. MIB (Theologian, PO Box 1070, Hermosa Beach, CA 90254)

THE FLUX- "Vitamin Ass" CD

Good dual female/ male vocals except for when she does the annoying dog yelp on the second track, "Dogface." The guitar does an excellent job at sounding like a synthesizer at times, and everything is aided when the bass player jumps over to lead guitar and screams a few leads off. Dirty punk rock and roll, in your face and unashamed. SW
(Fan Attic, PO Box 391494, Cambridge, MA 02139)

THE FROWNIES- s/t CD

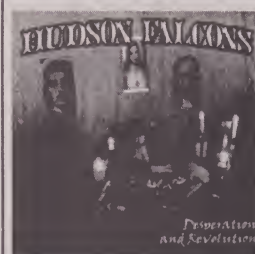
This is good because they definitely do a swell job at keeping me guessing. Sure, it's fast pop punk with a kick, but there's so much variety from song to song that it's just not as simple that. From rock and roll guitar drives to vocals reminiscent of THE LINE, to clever lyrical ditties like on "I refuse to Sing on this Part," there will not be a moment when you think that you have confined THE FROWNIES into a simple textbook genre. SW
(Fast Music, 401 Broadway #2011, New York, NY 10013)

THE FRUSTRATORS- "Bored in the USA" CD

Not nearly as good as I would expect from a star-studded line-up that includes the likes of GREEN DAY's Mike Dirnt on bass. 8 songs of simple, straight-forward three and a half chord punk rock which builds up to possible greatness and then falls down to the level of a typical Gilman-esque. The vocals are energetic and at points save the song, and peak on the ballad "West of Texas" with good bursts of vocal chord straining lyrics. SW
(Adeline, PO Box 11470, Oakland, CA 94611)

FUNERAL ORATION- "Discography" CD

Two CD's crammed with forty-eight songs spanning over the band's last decade and a half career. Starts off reminding me of the RAMONES (maybe older CLASH), and the vocalist reminds me at times of the VIOLENT FEMMES. Its got a great variety of classic old school, modern punk, and even some softer, slower melodies resembling the last few SWINGING UTTERS albums.



All and all, a damn good buy for anyone who hasn't heard their stuff. The first CD is 32 tracks of stuff from 1983 to 1996 or so, and the second is basically a newer LP from 1998, along with some songs from 1997. Also, it's got some previously unreleased stuff, a bonus for those of you who have been listening over the years. AM
(Hopeless, PO Box 7495, Van Nuys, CA 91409)

FURTHER SEEMS FOREVER/ RECESS THEORY CD

When I got this I was familiar with Recess Theory, but had never heard Further Seems Forever, I had only heard the hype around the band is that it is a joint effort from members of three bands; Shai Hulud, Strongarm, and the Vacant Andy's. Further Seems Forever has the first 3 songs and they do a good job of rocking out. I really liked this band, the singer sings pretty high, and they use their dynamics really well, everything is very smooth. That is also a low point though, if you aren't rocking out to it with it all the way up, it can turn into background music because of how everything melds, something about it...oh yeah, its because it sounds like most everything else "emo" (more like stupid, hehe, but I love it). Recess Theory has a much more indie sound to them, less distortion and rocking out, more nasally vocals and trebly off-tempo guitars. But they have a part where everything stops and everyone yells "GO!" and then everything kicks in full force, so just because of that it gets a big ole thumbs up from me. They have some good upbeat rhythms that are really dynamite. Knocking you over, then helping you back up with a soft nice melody just to knock you right back on your ass. Fun isn't it. Both bands are reincarnations of some great rock bands out there now, if it is your sound go for it. If you just don't get why all those kids are wearing big black glasses when they have 20/20 vision just don't worry about this split. BL
(Take Hold, PO Box 19831, Birmingham, AL 35219)

GUNGADINS- "Medio-core!" CD

Everyone wants to put out a record like this at sometime. Straightforward melodic punk that's energetic and raw and is aided at achieving this rawness by a good DIY recording. 16 songs like "Why I'm Such An Asshole All The Time" that vary in intro and singing but usually end up driving into the same tempo along with two good covers of THE MISFITS and JEWELL which are promptly followed by a rather anthemic "Dorkriot" sing-along that you should enjoy. SW
(Ho, 915 Johnson St, Carlinville, IL 62626)

HAGFISH- "That was Then, This is Now" CD

This is a collection of rare and unreleased tracks that HAGFISH has put together over the years. The recording quality is great and you're finally offered a chance to listen to some studio recordings of songs you only heard live before. HAGFISH plays catchy (and cocky) pop rock punk in the ALL vein although, after all these years, they have definitely established their own style. SW
(Coldfront, PO Box 8345, Berkeley, CA 94707)

HIDDEN CHORD- s/t 7"

I cringed the very first time the needle hit this single's wax. I was just too afraid that this would be yet another garage-styled rockabilly record gone bad. But hell no, this is a great rocking single with the A-side "I've Blown It Again" exploding into a mirage of dual vocals driven by a nice set of guitars and some subtle organ playing to add melody. The B-side brings out the organ in a beneficial way, bringing to mind another good band MATES OF STATE. SW
(Modern Radio, PO Box 8886, Minneapolis, MN 55408)

HIMSA- "Ground Breaking Ceremony" CD

This was my first chance to hear HIMSA, and I was kind of disappointed. I guess I was just expecting something different from ex-members of TRIAL. I will give HIMSA credit for experimenting with a mix between hardcore, metal and noise that I have never really heard before. This is something that I could see growing on me, as every time that I listen to it I start to enjoy it a little bit more. If you are into the more political hardcore that doesn't sound the same as everything else out there than this is worth checking out. JB
(Revelation, PO Box 5232, Huntington Beach, CA 92615)

HI-STANDARD- "Making the Road" CD

Ah, who can forget the last record these three Japanese punks put out ('97's Angry Fist), filled with goobery-ass, light hearted punk rock that all of the Fat Wreck Chords kids loved. But they've all grown up and moved on, right? Well, so have the three crazy Japanese kids. They've got a new sound resembling NOFX and MILLENCOLIN, with improved English skills to boot. Definitely a big jump forward for these guys. Pick

it up if you're a fan of ELECTRIC SUMMER, NOFX, Millencolin, or, if you already own Angry Fist. AM (Fat, PO Box 193690, San Francisco, CA 94119)

HOMEMADE- "What Were We Getting Into, Before We Got Into This?" CD

Right from the start you can hear the mild influence of HOT WATER MUSIC in the guitar riffs and vocal style. Yet, this punk/emo band does deliver quite a performance. Vocals kind of sound like a mix of THE GET UP KIDS and AFI's David Havic. It's got a constant stream of fast, hard songs with an emo lyrical theme. Despite the similarities with Hot Water, these kids have put out a fairly original album. Good for any of us out there with some angst toward relationships, yet can't bring ourselves to buy those soft core, whiny emo records. AM (Theologian, PO Box 1070, Hermosa Beach, CA 90254)

THE HOOKERS- "Black Magic Stallion" 7"

The Hookers are back with some good covers. But did I ever tell you how great this record sounds at 45 rpm! Get it just to see exactly how great this is when cranked up on your turntable. I was literally blown away until the vocals kicked in (and even they didn't sound that bad). The title track on the A-side is played extremely well and the B-side brings two of your favorite songs from Spinal Tap and The Dogs. SW (Devil Doll, PO Box 30727, Long Beach, CA 90853)

HUDSON FALCONS- "Desperation and Revolution" CD

Strong working class sentiments shine through on this record. Tales from Ireland, the US, close the sweatshops, stay proud and strong and don't let your country down. The music is good, played from the heart, not unlike Al Barr era DROPKICK MURPHYS or a rocking ANTI-HEROES. They even bust out "Come Out Ye Black and Tans" and do a damn good job bringing some POGUES influences out. You'll get a kick out of this if you're a fan of rock and roll or any of those previously mentioned. SW (GMM, PO Box 15234, Atlanta, GA 30333)

INDECISION- "Release the Cure" CD

This is the second full length by INDECISION since they changed lead singers to Artie from MILHOUSE. Along with the rougher, screamier vocals came a new set of ideas/beliefs to the band. The main focus of "Release The Cure" is two conspiracy theories involving the government and the ruling elite of the United States. This makes for songs that actually have something to say and INDECISION does a great job of getting their point across. They do so with heavier New York style hardcore that will keep your attention through out the whole CD and leave you wanting to know more while thinking about what they have to say. JB (MIA, 315 Church St, NY, NY 10013)

IN MY EYES- "Nothing to Hide" CD

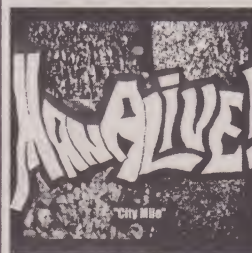
Everyone knows about IN MY EYES...they are THE positive hardcore/youth crew revival band of the late '90s. If for some reason you don't know who IN MY EYES is, then this is the perfect time to find out. They carry their sing alongs and breakdowns into the new millennium with an album that is even better than the last, if that is possible. If you are looking for hoodies, high fives and stage dives, then look no further, you have found the right CD. The vocals are a little quieter on this CD, but the guitars are right there, blazing away with a sound that makes me want to start dancing in my room. Get this now, so that when IN MY EYES comes along you will be there to sing along and finger point with the rest of us. JB (Revelation, PO Box 5232, Huntington Beach, CA 92615)

INTEGRITY- "Project: RegenesiS" CD

Unless I am sorely mistaken this is INTEGRITY. Their symbol is on the back of the disk and who else sings like that. Crazy in your face brutal hardcore. This is where it's at if you are looking for something to listen to when you take complete leave of your senses and are taking the car out for some good wholesome road rage and vehicular massacre. Now what we have here that I really get a kick out of are the covers. Slayer's "South of Heaven," Donna Summer's "Hot Stuff" and "Bad Girls," as well as a Billy Idol song and Gary Numan's Cars. Hell Yeah. AW (ECE, PO Box 7295, Prospect, CT 06712)

JAZZ JUNE- "Breakdance Suburbia" CD

9 songs in 35 minutes, you can do the math yourself and discover how long each of JAZZ JUNE's catchy rock and roll tunes is. Good vocals (at times like RECESS THEORY or are RECESS THEORY's at times like JAZZ JUNE's?) are evident from the beginning and the songs end up staying worthwhile throughout their duration. Alternating from straightforward to off



beat emo ditties, the song writing shines through and captivates a satisfied audience. Great lyrics and I don't know what's left to compliment. A good follow-up for these guys. SW (Initial, PO Box 17131, Louisville, KY 40217)

KILL SADIE/ BRAND NEW UNIT 7"

KILL SADIE, play great emotional hardcore that springs into screamy backups without warning. Hard and heavy beats with melodic overlaps that keep it on the light and driving side. Their well-played rock is backed by BRAND NEW UNIT's fast power punk. BNU are great band that gets shafted into the post-punk vein perhaps more than they should, but it's great melodic punk with sing-along hardcore goodness (even if a contradiction lies somewhere in there). Both bands hold their own and do it in a passionate and inspiring way. SW (Modern Radio, PO Box 8886, Minneapolis, MN 55408)

KING FOR A DAY- "Before I go" CD

10 songs of BRAID-inspired rock and roll played nicely but with a production that doesn't do them justice. From the vocals to the song-writing a BRAID aura just shines about this band (with the exception of the great fourth track, "Windows" where HOT WATER MUSIC dual vocal energy shows up). But the music is great, the energy sincere and you just can't argue with that. SW (Initial, PO Box 17131, Louisville, KY 40217)

KITTENS FOR CHRISTIAN- s/t CD

A fellow by the name of Neil Young and his friend Hiram Fleiteres put the music on this 8 songer together. At times one is reminded of the MINUTEMEN in the yelling from the back of sporadic poetic insights like those that filled many a MINUTEMEN album. But the guitars and keys are placed in different places, bringing an eclectic Martian phaser feel to the rock and roll that starts to annoy me after the first half is over. It's fun to make this kind of music but not always as easy to enjoy listening to it. SW (Dirtbox, PO Box 3092, Burbank, CA 91508)

KOUFAX- s/t CD

Everyone say the word "Moog" with me. It's just fun to say, huh? And if bands like the ANNIVERSARY can make a living off blending it with melodic and driving indie rock, then why the hell can't KOUFAX? They can. 4 songs here that are better than anything ANTARCTICA has sent my way will definitely get you in a groove and make you long for more. SW (Doghouse, PO Box 8946, Toledo, OH 43623)

LOMBARDIES- "Throw Your Love Away" LP

First of all, props to all the bands and labels that are putting out full lengths on LP's. This is fast and snotty punk rock with VINDICTIVES vocals shining through occasionally but played in a good aggressive, 'we're not waiting for anyone' approach that I like. It's doomed however. The second time I was listening to this my turntable belt broke. Anyone want to send me some advice? SW (Lawless, PO Box 689, Hingham, MA 02043)

LOOSE LIPS- "Talkin' Trash" CD

This just falls short any way you look at it. It's light 80's punk in the slow to mid tempo range that doesn't build up to amount to anything worthwhile. There's an occasional good vocal harmony and the lead guitar has its moments but the combined sound lacks an intensity that one needs to feel in this genre. SW (TKO, PMB #103 4104 24th St, San Francisco, CA 94114)

MAINSTREET SAINTS- "Everybody wants to go to Heaven.." CD

A skinhead Oi band from Kansas City, four 'saints' drive a hard sound that has damn good guitar solos, bass lines and backup vocals. The theme of the album seems to be fighting oriented (#1,2,3,4,8,10,15). Another theme that repeatedly shows up is skinhead pride. Clockwork Tim (#4) has an interesting intro, "Ode to Joy" in German. Their sound is all together loud and tough. The album is pretty hardcore with a few funny songs thrown in. They do a hardcore version of 16 Tons. If you like skinhead Oi, buy this album. From beginning to end it kicks ass and pisses off your old anal neighbors. -HRV (GMM, PO Box 15234, Atlanta, GA 30333)

MAN WITHOUT PLAN "Shop Talk" CD

Ever since last year's excellent MAN WITHOUT PLAN/ SUPER HI-5 release, I've been a big fan of this group. Tons of passion packed into each song, as shown in the vocals, the guitars, the boom bass, and the ever-pushing drums. 10 songs here were almost not enough to fulfill my appetite. Good, passionate punk rock with some dual vocals, screams, good breaks, and, in

snapcase



snapcase

designs for automation
VR100 CD/LP/GS



emusic® Download Victory's music at emusic.com

designs for automation
in stores 1/25/00



www.victoryrecords.com

PO Box 146546 Chicago, IL 60614

BUILT TO LAST



www.built2last.com



"and knowing is half the battle" CD lp
\$12 US & \$13 World



RESURRECTION A.D. RECORDS PO BOX 763 RED BANK, NJ 07701 RADR@RESURRECTION-AD.COM WWW.RESURRECTION-AD.COM

general, a damn good time. SW
(Creep, ste 220, 252 E Market St. West Chester, PA 19381)

MOTIONCITY SOUNDTRACK-"PROMENADE/ CAROLINA" 7"
My turntable did not enjoy this release nearly as much as I did. You'll probably need to adjust your counterweights, but once you have, you'll hear two good songs of pumping and dynamic emo rock. Good vocals that are easy to follow, excellent guitar lines and a rhythm section that will keep you moving along and avoid the dragging that some bands fall into with this genre. Excellently played, worth your trouble. SW
(Modern Radio, PO Box 8886, Minneapolis, MN 55408)

THE MUFFS- "Alert Today Alive Tomorrow" CD

I better write the review right away while it's still fresh in my mind so that I don't have to listen to it again. The Muffs' 'Blonder and Blonder' was great, and 'Happy Birthday to Me' was okay, but 'Alert Today' was an excruciating disappointment. I listened to the first song and I thought, "Well, at least, it could only get better from here." Then I listened to the next song, and I thought that the first song was better. I like Kim Shattuck's whiny, harsh vocals, but they need strong melodies to back them, and this album lacks those. The intro of "In" sounded familiar, and I hoped that when the vocals kicked in, my ears would be relieved with a cover song. But no. Just another crappy tune. Kim Shattuck used to be so cute in her short dresses and the Converse sneakers, but on the cover of Alert Today Alive Tomorrow, she looks like a hippie. She's changed and so have The Muffs, but certainly not in the right direction. HP
(Honest Don's, PO Box 192027, San Francisco, CA 94119)

MUTINY- "Demo '99" CS

Finally, Denver/Boulder had a real old school hardcore band. Mutiny plays fast, aggressive hardcore along the line of such greats as Negative Approach and Infest, while also adding mosh parts like those you have never heard. Their live performance is a must see extravaganza of stage dives and sing alongs, BOULDER STYLE!!! JB
(no address, e-mail mutinyxxx@aol.com)

MY THREE SCUM- "Night of the Living Scum" CD
Surf rock with a 'creepy' minor chord undertone. The singing is fast paced, and has a bit of a twang to it similar to GAS HUFFER. The basslines remind me of the theme song to the Munsters or one of those old shows. The tone of this CD would lend itself great to a Halloween party, but overall, the lyrics are a bit limited in their scope and would be hard pressed to apply to anything else. JF
(Eerie, PO Box 11365, Erie, PA 16514)

NEW AMERICAN MOB- All Mob Cons" CD

Built upon the bass' driving eight notes, NAM does a good job of socking some garage-style rock and roll at the listener's ears. Excellent vocals that shouted over the top of everyone and recorded at the perfect almost clipping level that this genre should have. The lead guitar wails away at its own leisure and even though the drums seem to get lost beneath it all, you'll find that you're still locked into the beat. Good energy for a band that's like a more rockabilly and sing along DAMNATION. SW
(RAFR, 11054 Ventura Blvd. PMB 205, Studio City, CA 91604)

NOFX- "The Longest Line" CD

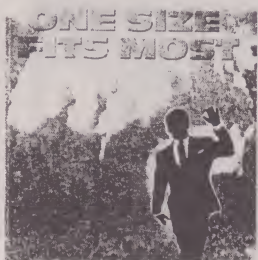
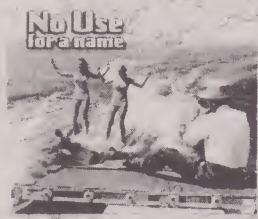
I think it's amazing that a band that has been looked up to and influenced so many subgenres can still put out something new to challenge the kids with. This is of course one long 20-minute song that transitions from section to section rather well and is played with an intensity and focus that you'd think NOFX would have lost by now. Like said, this is definitely something for the kids to look up to and try to play for the next year. SW
(Fat, PO Box 193690, San Francisco, CA 94119)

NON COMPOS- "The Rats Know Him" CD

This band does well blending simpler heavy stuff with abstract discordance. I really enjoyed the dynamics and thought it had a higher level of intelligence than some other bands. The one weakness was the way the singer's voice was recorded. I'm not a huge fan of reverbed, distorted vocals and that's what it sounds like. Nevertheless, I could see it sounding good live. Fans of 'artsy' hardcore might enjoy this. JJ
(Tortuga, PO Box 15608, Boston, MA 02215)

NO USE FOR A NAME- "More Betterness!" CD

Wow! They've done it again, these guys just keeping on rocking. What can I say, this album is phenomenal. I've listened to these guys for quite some time now and by far, this album is their best yet. The sound is just so crisp. The lyrics are wonderfully composed. If you haven't gotten into NUFAN, here is a great



album to start off on. 'More Betterness' is just one of those few albums that you just can't get tired of listening to. A must for any record collection. CD
(Fat, PO Box 193690, San Francisco, CA 94119)

ONE INCH TALL- "3 Sheets to the Wind" 7"

This is pop punk like you probably find being played in many a basement across this great world of ours. Prominent guitar backed by a solid bass and tight drums. Everyone jumps in and helps out with the backup vocals and cause the mix to clip every once in a while, but the overall sound is a fun, poppy underground treat delivered in limited edition form on clear vinyl. SW
(King Bee, PO Box 1164, Denver, CO 80201)

ONE SIZE FITS MOST- "Songs" CD

OSFM remind me completely of a band in the early 90's called THE LINE who'd tour across the US with their distinct vocals and driving guitar melodic punk. There's a youthful energy that won't bore you after the first couple of tracks, and with over 20 numbers on this disc, that had better be the case. Good lyrics and passion and a production that at times brings to light old AGENT ORANGE, where the DIY sound works out ten times better than some top-notch studio production. Give this one a listen. MiB
(MP, 901 S. 28th St., Lincoln, NE 68510)

OPPRESSED LOGIC- "It's Harassment" CD

Those guys and girl behind O.L. are back with more than a couple handfuls of songs (CD comes with bonus tracks) of their own sloppy raw punk rock. With plenty of humorous soundclips thrown in between, OL push their own message in a subtle and sometimes inadvertent way that blends nicely with the furious music crashing about underneath. SW
(Industrial Strength, 2824 Regatta Blvd, Richmond, CA 94804)

ORANGETREE- "Fixing Stupid" CD

This band has the old singer of MU330 and boy do they sound a lot like them. It's a very tight album with good horns in the back and a lot of energy. If you liked MU330 at all then this is a good buy for you. No one can ever blame you for sticking with a sure winner. AW
(Jump Up, PO Box 13189, Chicago, IL 60613)

PHOBIA- "Destroying the Masses" CD

Now, you see, this is EXACTLY the 'kind of music that one would expect new school metal kids to flock to, but for some reason they stay away and keep to the metal bands. And I'll even tell you why. They're intimidated. 17 straight minutes of absolutely brutal guttural vocals, more 64 note drum hits than you can shake a stick out and so much orderly chaos that you'll be lucky if you come out alive. SW
(Pessimiser, PO Box 1070, Hermosa Beach, CA 90254)

PLASTIC CONSTELLATIONS- "We Got the Movement" CD

This is good rock and roll that you have to stay tuned in to the entire disc to fully appreciate. Then you'll learn that there's such a diverse spectrum of sounds here from sissy emo, to great acoustic gems, to balls out rocking and rolling twangy guitars, vocals spewing out everywhere masterpieces. A great 8-song CD from these upstarts that you should be the first on the block to own. SW
(c/o Modern Radio, PO Box 8886, Minneapolis, MN 55408)

PLOW UNITED- "Narcolepsy" CD

The band that most people were introduced to (one way or another) through WESTON has stepped in and filled their own boots. An entire album full of well-written songs with intelligent vocals and a good beat of songs that are much rougher than you might expect. At times, some morsels of GOOD RIDDANCE shine through but PLOW UNITED's sound claims vast similarities with no one band and pull off their own sound rather well. Good mid to super fast tempo punk that you can sing or just run in place to. MiB
(Creep, ste 220, 252 E Market St. West Chester, PA 19381)

POCKET CHANGE- "Golden" CD

POCKET CHANGE play tight, melodic punk in ALL SYSTEMS GO/ BIG DRILL CAR vein but with some hoarser back-up screams a harmony all their own. 12 songs that are allowed to develop into something good longer than most bands allow these days. The guitars blend masterfully together and still leave breathing room for some chords on the bass line. Good up-tempo fills and a driving catchiness that will hold your attention. SW
(Resurrection AD, PO Box 763, Red Bank, NJ 07701)

POLLEN- "Chip" CD

Very good production here for this band which brings together a cross of HAGFISH and THE ATARIS. They're a good rock n roll band with good, driving guitars and a flair for a good show that probably sticks out because of the HAGFISH similarities. Things get a little more raw towards the middle and end, and an almost WRETCH LIKE ME/ ALL flavor begins to brew only to be dropped again in favor for the polished rock song established earlier. 14 songs. MiB
(Fueled by Ramen, PO Box 12563, Gainesville, FL 32604)

RADAR MERCURY- "Thank you, goodnight" CD

HAGFISH vocals, although quite a bit less cocky, front these four new songs from RADAR MERCURY. It's enjoyable to listen to and the excellent vocals manage more than one octave and keep you interested throughout. It's HAGFISH rock but played in a more indie way as is popular with the kids today. I see bright skies ahead for this quintet. MiB
(Doghouse, PO Box 8946, Toledo, OH 43623)

RANDY- "You Can't Keep a Good Band Down" CD

A kickass punk band from Sweden. Which disproves my theory that all they do there is yodel and ski (never mind, that's Switzerland). This band has a sound that grabs your attention and keeps it. I'll say 10 to 1 if they were from America they would get radio play. More of a mainstream punk sound, the second song sounds like Lit meets Living end, but with their own sound. Right now, any one of the songs from this album is probably blasting a few radio stations in Sweden. If you're looking for an upbeat band to play to keep you awake, this is it. If you're looking for a fast band to listen to in the car while rushing to work because you're ten minutes late again, Randy is it. After listening to Randy a few times, you'll start singing along even if you don't know the words. A word of warning, if you listen to Randy you will sing along, especially in the car stuck in rush hour. If you find this CD get it, if they come to your town, go see them. You won't regret it. HRV
(G-7, box 3-905 Corydon Ave, Winnipeg, MB, Canada)

THE REAL KIDS- "Down to You" 7"/ CD

Believe all the hype! The REAL KIDS are the real deal (pardon the pun). There's something there that I can't quite touch that makes this beautifully sculpted, rocking and rolling punk rock that one would imagine is anything but beautiful. Maybe there's the hints of older Ramones harmonies, the big THE WHO influences that shine through, or the general 80's pop genius that glows all about this record. CD comes with two bonus tracks. SW
(TKO, PMB #103 4104 24th St, San Francisco, CA 94114)

REATARDS- "grown Up, Fucked Up" CD

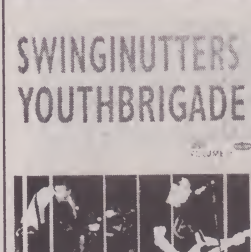
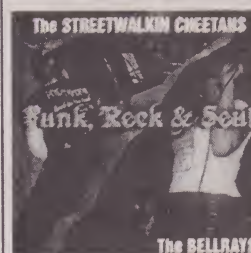
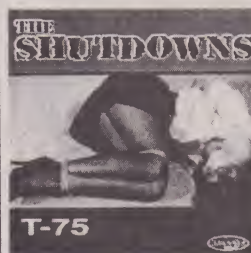
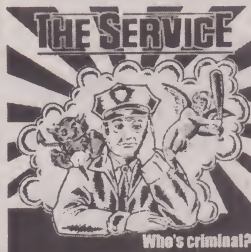
Rolling around the floor, clipping across the board rock and roll that will stop for no one. It's one would expect to hear being played in every shitty punk bar in a place like Nashville. That's it, southern punk rock garage and roll screamed at the top of the lungs and led on by guitars from hell which will give your worst neighbor a headache and maybe you too, but hell, who cares when it's rock and roll? MiB
(Empty, PO Box 12034, Seattle, WA 98102)

SCOTT RITCHER- s/t CD

Recorded at the Red House in Kansas, here's 11 songs from METROSHIFTER front man Scott Richter. It's funny, a lot of people make jokes about 'going solo' and leaving the rest of your compadres but it's probably those same people that wouldn't dare to say a bad word about this because the word METROSHIFTER is so intimidating to them. There are some good acoustic songs here but for the life of me I can't see what will set this one apart from the rest. My favorite songs are found towards the beginning and then the disc just drags on. If you're a huge METROSHIFTER fan, you'll dig this because there is a handful of reminders here, but you won't find much more out of the ordinary. SW
(c/o Initial, PO Box 17131, Louisville, KY 40217)

SAVES THE DAY- "Through Being Cool" CD

Get it. Best album of the year, dare I say best in even longer than that? If you haven't heard of Saves the Day, then you must have missed everyone talking about their first record also out on Equal Vision Records. At first Saves the Day got some crap for sounding a whole heck of a lot like Lifetime, but then everyone started listening a little bit more and realized there is quite a few differences. Starting off, Saves the Day is a bunch of kids, fresh out of high school, their youthful energy and phenomenal stage presence made them an immediate success at live shows. These guys know their stuff when it comes to recording as well. A tight package of sing-a-longs, rhythmic choruses, and of course the story of some kids who are just out to rock. Then of



course there are the girls. You have got to love them and hate them, and Chris Conley (singer) does both. He covers the spectrum by saying "I'll take my rusty spoons/ And dig out your blue eyes/ ... Because you're beautiful/ Just not on the inside" and "I think I'll bring you breakfast and play Johnny Cash on the stereo/ I'll sit in the lazy chair all day remembering the things you do/ So when you come home/ I'll jump up to kiss you." This album has it all, a bit more rockin' than their last album, there is no reason you shouldn't own this. BL
(Equal Vision, PO Box 14, Hudson, NY 12534)

SCREECHING WEASEL- "Jesus Hates You" 7"

The fine folks at Probe bring us a great looking picture disc from Screeching Weasel with a much rawer and pissed feel than one might have come to expect from the Weasel in recent years. They cover the SUBHUMANS, STIFF LITTLE FINGERS and THE STOOGES, what more could you ask for? SW
(Probe, PO Box 5066, Pleasanton, CA 94566)

SCREECHING WEASEL- "Thank You Very Little" 2CD

This is a collection of old tracks, b-sides, and other such stuff by the punk rock legends SCREECHING WEASEL. If you don't know what they sound like yet, go buy/steal/copy one of their albums and listen to it. If you really like it, you should look into this album, containing different versions of already released songs, an entire live show and even some unreleased tracks (I think). Though this is a must have for dedicated fans, it is still just Screeching Weasel, and they have done their signature stuff better on other albums. JF
(Panic Button, PO Box 148010, Chicago, IL 60614)

THE SERVICE- "Who's Criminal?" CD

The Service is their name, working class unity punk is what they play. Their first song is one of many that relay a similar message. The working class youth of today is angry at the world, government and shit they go through. But The Service is there from Milwaukee to LA and around the world as long as you can find peace, you are part of their crew. Relaying this great message is great music. They sound like old school East Coast punk, the singer sounds like most any old skinhead Oi. From the first track to the fifteenth, this album kicks ass. If you see it, buy it, if you don't you're missing out on some kickass sounds. Every song is good, I've listened to it constantly since Stefan gave it to me to review, and I can't pick a favorite song. I've been putting off this review so I could keep the CD for longer. Buy it buy it buy it. I can't think of a better way to spend my money, except going to one of their shows. HRV
(GMM, PO Box 15234, Atlanta, GA 30333)

SHOGUN- "Enter the Equation" 7"

Pretty intense, that's all I have to say about the new Shogun 7". True to the style and skill of these local metal rockers, this is new school technical metal brutality if I ever heard it. This is good metal rock, the guitars are intelligently arranged and the vocals sound like the noise you'd hear from somebody getting their guts ripped out, but it doesn't quite make my balls tingle. EM (Chainsaw safety, PO Box 260318, Bellerose, NY 11426)

THE SHUTDOWNS- "T-75" CD

Good Dave Smalley-type (both musically and vocally) melodic but raw punk. This is the genre of band that one would expect to get signed to LOOKOUT after cleaning themselves up a bit and hitting the road in support of the QUEERS and some new DAG NASTYish group. There's even a little bit of surf rock hints that begin to shine out after their twelve tracks. Very infectious in a SCARED OF CHAKA way. SW
(Theologian, PO Box 1070, Hermosa Beach, CA 90254)

SOMEDAY I- "Look up and Live" CD

Absolutely fantastic sounding memories of old QUICKSAND. Think of all the better parts of "Slip," add some thick melody but keep some of the confusion and SOMEDAY I will show up. Intelligent song-writing and the application (and subsequent removal) of energy in the music makes this great background music as well as a kick ass show. Melodic hardcore, driving emo, whatever you wanna call it, you'll enjoy this. SW
(Owned and Operated, PO Box 36, Ft Collins, CO 80522)

SOS- "Sos, the mob and the limo scam" CD

There's a whole lot of rock going on here. And by rock, I mean vocals with vibrato and effects thrown in a STONE TEMPLE PILOTS kind of way. The music is beatsy hardcore rock that you want to give a chance but don't know how long you'll wait. Some songs, including "Edumacation," are easier to swallow and you might even want to sing along. And still OTHER times, it's grooving chorus on the guitars that even I don't know what to do with. MiB

SPOON- "The Agony of Laffitte" CD

Let it be noted that before NOFX did their see-through CD format, SPOON paved the way. "The Agony of Life" is a two-song EP in the acoustic, tinge of 'Hotel California'-era THE EAGLES vein. But the problem is that it just doesn't reach me. Sure, SPOON is definitely a new flair to the underground, I'd just rather THE EAGLES personally. SW
(Saddle Creek, PO Box 8554, Omaha, NE 68108)

STREET WALKIN' CHEETAHS/ BELLRAYS CD

Punk, rock and soul is right! Two bands with electrifyingly energetic sounds paired up for one great release. The CHEETAHS bring balls hauling, guitars flying street rock punk to the plate. 4 upbeat songs followed by a slower cover. The 'RAYS follow with their signature blend of soulful punk and no one, and I mean no one, can touch Lisa Kekaula's vocals. She just has this voice that makes you wonder how in the hell punk rock ended up getting her? Take the best swamp boogie queen that your dad used to listen to and throw her into a punk band and it'll start to make sense. SW
(Coldfront, PO Box 8345, Berkeley, CA 94707)

JOE STRUMMER- "Rock Art" CD

Well, it's no 'London Calling' (or any other Clash album), that of course being the obvious comparison. But former Clash frontman, Joe Strummer's new solo project sounds pretty darn good to me. It took a couple of listens to get used to, sort of like Rancid's latest release, 'Life Won't Wait,' which is similar to 'Rock Art' in another respect - in its great diversity of music styles. There is a lot going on in this album, including reggae, techno dj stuff, rock, and of course a little bit of punk. It's a pretty long record, and there is sure to be a song for everyone. I could never give Joe Strummer a bad review, even if his album sucked, but it doesn't suck anyway. HP
(Hellcat, 2798 Sunset Blvd, LA, CA 90026)

SUICIDE MACHINES- s/t CD

When listening to this album, the sound really seemed to catch my ear, however, in a manner that didn't fit the band. Overall, the album seemed to stray from the Suicide Machines sound we know. In many of their songs they added orchestra instruments and percussion, the rest, except for a few songs that retained the classic S.M. energy, felt like they could fit any band in a different genre. Although the album is very good, it seems like they are moving towards a mainstream sound. I can see them getting plenty of radio airplay after the album is released. Pick the album up, you won't be disappointed. CD
(Hollywood, 500 S Buena Vista St, Burbank, CA 91521)

SWINGING UTTERS/ YOUTH BRIGADE CD

Only two volumes deep, this series is already shaping up to be a great one. The Swingin' Utters show up strong with 6 songs of their POGUES-inspired street punk. Mixing things up with some ballads, some sing along anthems and an overall piper energy about them. Youth Brigade follows and are as youthful and energetic as they were when "Sound and Fury" came out. Their signature vocals and pogo-inducing style is summed up into six of their own tracks, rounding off this great split. SW
(BYO, PO Box 67A64, Los Angeles, CA 90067)

THROUGH THE EYES OF KATELYN- "Your Role Model" CD

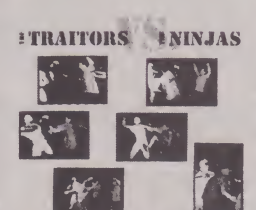
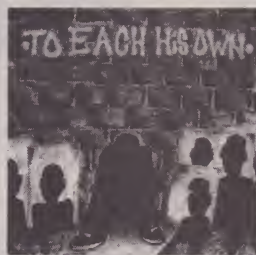
From the start, this was just not my cup of tea. Alternating from slow and acoustic feeling quiet melodies to crunchy noisy tracks that redefine how many possible effects there are to put on vocals and instruments, 10 tracks worth starts to seem like an eternity. I can see how there's an audience of schizophrenics out there somewhere ready to eat this up but the relief didn't come for me until the last chord had rung out. MiB
(Take Hold, PO Box 19831, Birmingham, AL 35219)

TIGER ARMY- s/t CD

There are some good rock and roll sounds here that you won't find elsewhere that help push this one above the masses. There's some obvious AFI style singing (singing not screaming) that stands to reason when you find out that AFI sang back ups. But for the most part this is music to listen to on long drives through the American west when your REVEREND HORTON HEAT and SUPERSUCKERS tapes get old. SW
(Hellcat, 2798 Sunset Blvd, LA, CA 90026)

TILTWHEEL- "Hair Brained Scheme Addicts" CD

Everyone's a critic so I'll take my moments in the limelight as well. I was hesitant at first when this record came out. In my mind, the previous TILTWHEEL record was so damn good that I didn't want big Davey and the guys to go and ruin it with some



big dream of doing a follow-up album just to fall on their faces and make me blush for standing by the first one. But alas, the good guys pull through in the end and prove they're worth their weight in gold. 10 poetic dramas that are too personal and sincere to be judged harshly by an outsider. Gruff but melodic vocals, Signature TILTWHEEL guitars, brilliant song-writing a bucket of inspiration from the greats. This here's melodic smart punk laced with enough dumbness for the rest of us. SW
(Cool Guy, PO Box 2361, Sante Fe Springs, CA 90670)

TO EACH HIS OWN- "Breaking the Mold!" 7"

Even the kids on the back cover who look like they might be beating the crap out of each other a little TOO much remind me of the Gorilla Biscuits. Crisp vocals ala a younger Civ (they even say "I can't forget the things you said"), guitars that attack sharply and sometimes offer subtle melodies and a good tempo to keep the energy level up. This is definitely a band to keep your eyes and ears open for as they grow older together. SW
(Resurrection AD, PO Box 763, Red Bank, NJ 07701)

TOILET BOYS- "Living Like A Millionaire" CD

The TOILET BOYS play flame-spewing D-GENERATION punk with a trashy garage rock slant that capitalizes on screaming and raw guitars and a bass that booms over all. Yeah, it's trashy, in the 'I slept with my sister, who cares' tone but still make you break a sweat live. SW
(RAFR, 11054 Ventura Blvd. PMB 205, Studio City, CA 91604)

TOWARDS AN END- "Change and Pass through.." 7"

This is a great single. Sounding musically like TITLWHEEL or the ALKALINE TRIO and then mixing in just a small drop of the PIXIES and HOT WATER MUSIC while still maintaining a style that is completely their own, TOWARDS AN END come across as an emotional, energetic and upbeat group of guys who are sure to take their music great places. SW
(Lookout, PO Box 11374, Berkeley, CA 94712)

TRAITORS/ NINJAS 7"

From the looks of the cover, I bet these bands had a hell of a good time at the photo shoot for this thematic gang war split. THE NINJAS back it up with songs like "Death to the Traitors" and "Born a Ninja" and THE TRAITORS can definitely hold their own. Both play abusive hardcore punk rock that is sure to cause trouble somewhere somewhen somehow. SW
(Plinko, 1001 E Wayne St, South Bend, IN 46617)

TRAVOLTAS- "Modern World" CD

As someone who has reviewed over 1000 records over the last five years, I can tell you that a sticker touting "infectious pop-punk layered with harmonies ala the BEACH BOYS" when found on a pop record can be a dead giveaway to some shitty surf wannabe crap garage band. Such is not the case. THE TRAVOLTAS are absolutely brilliant. From start to finish my little ass is bopping around in the seat of my pants. This is THE pop album of 1999, or 1998, or whenever it was made. Absolutely brilliant layered vocals, layered guitars, tambourine/synthesizer supported pop. Seek this out today and don't say I didn't tell you so once you can't stop singing along. SW
(Coldfront, PO Box 8345, Berkeley, CA 94707)

TRUENTS/ SUBURBAN CRISIS 7"

THE TRUENTS do a couple of mid-tempo numbers backed by a good rhythm section and fine lead guitar lines. I think it's supposed to be street punk, but it ends up as good 80's hardcore punk rock. SUBURBAN CRISIS play it a little bit faster and a little bit harder. With the exception of a couple of hastily screamed lines ala YOUTH OF TODAY, they bring a WARZONE sound to the plate, complete with spoken words over hanging chords. A good split from NYC. SW
(Guillotine, 314 79th St #8E, Brooklyn, NY 11209)

TWO THIRTY-EIGHT- "Matter Has a Breaking Point" CD

Solid, emo rock and roll that makes a successful attempt at staying away from the whine and letting the music take over. It's melodic and comfortable without being too fragile and the changing sounds lend it an air of versatility that you might not get from other copy cat records. 8 songs from three young but intelligent players that are sure to please you. SW
(Take Hold, PO Box 19831, Birmingham, AL 35219)

UKLA- "Ltd." CD

Good spirited rock and roll with RAMONES style back up vocals. But what's to die for are the wrenching chords going on in the bass section. This man can play the bass folks and when you're playing in a rock and roll trio, you had better know how to carry more than your weight. 23 tracks here that span over 10 years of this bands history, going from newest to oldest and its

guy smiley



**THE RIOT HITS
THE STREETS
AUGUST 17TH!**

CD ONLY \$11 PPD in U.S.

DEVIL DOLL RECORDS, P.O. Box 30727, LONG BEACH, CA 90853

TOILET BOYS

NEW PICTURE DISC

"BROKEN HOME"

DDR-12
\$5.50 PPD US

Now Available!

Don't forget their debut

"GO TO HELL"

DDR-09
\$5.50 PPD US

THE HOOKERS

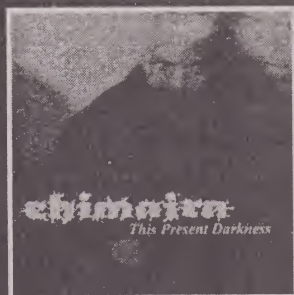
"black magic stallion"

DDR-11
Only \$4.50
PPD in US only

BRAND NEW 3 SONG SINGLE FROM
KENTUCKY'S PURVEYORS OF
SOUTHERN FRIED SATAN ROCK



EAST COAST EMPIRE RECORDS



ECE16

CHIMAIRA

"This Present Darkness"

Heavy metal elysium; CHIMAIRA creates a demonstrative ambiance ravished by melancholic vocals and gut wrenching guitar work. Featuring Jason Hager of ASCENSION, CHIMAIRA's debut EP will penetrate the innermost core of your humanity.

CD - \$8.00 ppd



ECE15

INTEGRITY 2000

"Project: RegenesiS"

Preparation is your only salvation... INTEG2000 has returned to usher in the new millennium with apocalyptic intensity. "Project: RegenesiS" contains terrifying new studio tracks, in addition to shocking cover song material that has been manipulated into the Integrity format.

CD - \$12.00 ppd



ECE14

INTEGRITY

"The Final Taste Of Every Sin"

An incredible 25 song discography of mostly out of print releases and 7" material. This includes the entire "Those Who Fear Tomorrow" CD, the songs from the very rare The Kids Of Widney High split 7", the songs from the Mayday split 7" and much more. Seventy one minutes of holy terror!

CD - \$12.00 ppd



EAST COAST EMPIRE RECORDS
PO BOX 7295
PROSPECT, CT 06712
(203)758-0087

send \$1 for catalog

www.ECER.com

fun to follow along on a backwards ride through time. SW
(Fan Attic, PO Box 391494, Cambridge, MA 02139)

UNCLE AL- "Gangway Stupid" CD

So here he is, the guy that most MURPHYS LAW hits are attributed to. The theme is pretty clever in that it depicts old men in various wheelchair action drawings, a significant change from the youthful portraits that Al did on 1986's "Murphy's Law." The music is markedly better than what we've come to expect from reunion/ solo albums with an old school hardcore punk MURPHY'S LAW flair but a variety of songs to keep it interesting. More than enjoyable. SW

(New Found Hope, PO Box 564551, College Point, NY 11356)

VAGINAL DISCHARGE/ ANDY 7"

The men behind such great songs like "Rim Job" and "Die Bono Die" are back with two new songs and I couldn't have paired them up with a better band than ANDY myself. VD sing a nice ballad about heavy metal girls followed immediately by more of their trashier and crass material about bad drivers. Andy sings a couple of great, sad and happy at the same time tunes but if you can't handle acoustic music with a sense of humor then you're out of luck with this one. SW

(Reality I, PO Box 1285, Joplin, MO 64802)

VINDICTIVES- "Hypno-Punko" CD

It's always hard doing a review of one of the bands you always refer to in other reviews. I suppose saying that the vocals are "VINDICTIVES style singing" wouldn't work on this one. This is a great album, my favorite of theirs to date. Good melodic pop punk with so many new things thrown in that it's essentially like discovering an entirely new band with all of the old attractions still in place. The music is what sets this one apart with the prominent lead guitar lines, some piano braided in and a driving beat pulling you all the way across town. Wow. SW

(Coldfront, PO Box 8345, Berkeley, CA 94707)

THE WALNUT STREET PROJECT- "Every Town..." LP

Maybe I can relate to this just because one of the RITH houses is a Walnut Street Project as well. Great (and limited!) packaging here. 4 guys and a girl playing jangley acoustic indie rock. She sings and they fill the rest in with the aforementioned jangley-ness and a good musical backdrop that even tends to resemble CHRISTIE FRONT DRIVE! When the guitars click in and hit their driving peaks focused on basically the same couple of notes, the CFD sound shines through like the Colorado sun after a spring snowstorm. SW

(Chumpire, PO Box 680, Conneaut Lake, PA 16316)

THE WEAKERTHANS- "Fallow" CD

Basically, these kids sound like a mix of WESTON and THE GET UP KIDS, and every other melodic emo band to hit the streets. That's not to say that this album is bad, it's just that half way through it you feel as though you've heard all these songs before. Whiny as some of it may be, the tunes are catchy. It's got a few very slow, mellow songs, giving it a crying type of record. Definitely for fans of Weston, Jimmy Eat World, and those who think that Jawbreaker is a little too hard. Ok for the rest of us who don't mind this stuff. AM

(Sub City, PO Box 7495, Van Nuys, CA 91409)

WHIPPERSNAPPER- "The Long Walk" CD

Excellent layered pop punk that's been polished to a shine. A good change from track to track offers the listener something new with each song and keeps you awake as WHIPPERSNAPPER spew through a set of well-played instruments backed by intelligent lyrics and good vocals. Along the same lines as some of Lobster's previous releases but there's an abundance of melody that makes this one stick out. SW

(Lobster, PO Box 1473, Santa Barbara, CA 93102)

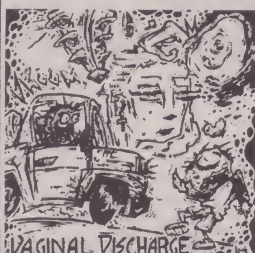
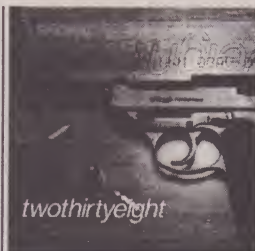
V/a- "Angry Punk for Urban Skunx" CD

17 tracks from bands like the ANTI-HEROES, BOILS, TEMPLARS, WHATEVER, VIOLENT SOCIETY, and VARUKERS. Overall, I was actually disappointed but the surprises came from DISORDERLY CONDUCT, BOMB SQUADRON and NONE OF THE ABOVE. SW

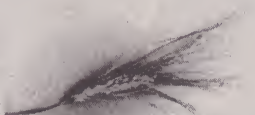
(45 Revolutions, PO Box 2568, Decatur, GA 30031)

V/a- "Boston and Beyond" CD

Wow, hit with a healthy dose of melody and screaming right from the top from MOMENT. They're quickly followed by THE GOONIES and STATUE FACTOR who both play good rock n roll. But there's still 20 other tracks left from bands like ENDLAST, THE WOBBLES SWAT and THE BENDS. The music is a good variety from rock and roll to screamed hardcore



The Weakerthans



to straightforward punk to emo to the fan-dangled beats and sounds of CHEMICAL PEEL DOING and THE FANTASTICS. Discover the greater Boston area. SW

(NC, 44 Winkfisky Dr, Stoughton, MA 02072)

V/a- "Boston Drops the Gloves" CD

If you know SLAPSHOT you know its about time that someone came out with a tribute to these hockey playing Boston boys. One of the greatest East Coast hardcore bands of all time, without a doubt. Look at the back of this disk and you will not only see familiar songs from back in the day but also a great lineup of bands such AS BLOOD FOR BLOOD, DROPKICK MURPHYS, M.M. BOSSTONES, PINKERTON THUGS and more. Listen, everyone knows SLAPSHOT fucking rules so pick this up and see how these bands do them justice. AW

(TKO, PMB #103 4104 24th St, San Francisco, CA 94114)

V/a- "Boycott Radical Records" CD

This is a sampler of Radical bands and naturally you'll find the Radical label at least a dozen times here. The best track on here is done by ROAD RAGE and gets things off to a rocking start. Tracks by BLANKS 77, THE AGENTS, INSPECTOR 7, SURGEON GENERAL and more, 25 total for a nice price. MiB

(Radical, 77 Bleeker St, NYC, NY 10012)

V/a- "Cinema Beer Belly Soundtrack" CD

A good comp in great packaging that is the sound track off an even greater compilation of videos. Included here is SOIA, AFI, SAMIAM, PINHEAD CIRCUS, SUPERCHUNK, THE STRIKE, ALKALINE TRIO, SCARED OF CHAKA and more. If you haven't heard or seen this series yet you're missing out. SW

(Hopeless, PO Box 7495, Van Nuys, CA 91409)

V/a- "Death to False Metal II" CD

This is the follow-up to a great comp and features 19 covers of Metallica, Ozzy, G n R, Kiss, Motorhead, Twisted Sister and more from bands like QUADILIACHA, THE LOUDMOUTHS, MIGRAINES, 50 MILLION, TRES KIDS, and RINGWURM. Most of the tracks are satirical, ranging from annoying to damn funny, while others just end up in a straight up jam fest. Still a good, new way of hearing all of those songs you grew up listening to on the radio. SW

(Probe, PO Box 5066, Pleasanton, CA 94566)

V/a- "Greetings from the Welfare State" CD

This is a fantastic compilation of some of the best UK bands playing today. SNUFF, GOOBER PATROL, CITIZEN FISH, PANIC, LEATHERFACE, CONSUMED, SILENCER 7, GROVER, FOUR LETTER WORD, AIRBOMB, ROAD RAGE, JOE 90, NEWTOWN GRUNTS, IMBALANCE, STAINS, ERASE TODAY, THE TONE, TURTLEHEAD, SOUTHPAW, RED FLAG 77 and many more contribute to round out this classic disc. If you've never understood that fatal attraction that many people have to UK punk then this will certainly teach you a thing or two. SW

(BYO, PO Box 67A64, Los Angeles, CA 90067)

V/a- "My So-Called Punk Rock Life" CD

Good times are here! Even though most songs are previously released, this is a great assortment of today's good pop punk bands. There's plenty of big namers like BORIS THE SPRINKLER, TEEN IDOLS, NOBODYS, JCCC and a live track from SQUIRTGUN, but this will also be a great way for most of you to be introduced to the TRAVOLTAS, MULLIGAN STU and CHIXDIGGIT if you have not already had the pleasure of doing so. SW

(Melted, 21-41 34th Ave. Suite 10A, Astoria, NY 11106)

V/a- "Punk Ass Generosity" CD

So many great bands that I am having a hard time deciding who gets a mention. BRACKET, FIELD DAY, GUY SMILEY, DIGGER, LAGWAGON, LES STITCHES, THE LINE, PINHEAD CIRCUS, NUFAN, ONE HIT WONDER, SAM THE BUTCHER, THE TANK, THE TIE THAT BINDS, TEEN IDOLS, PROPAGANDHI, ELECTRIC FRANKENSTEIN and so many more for a total of 46 fine songs! Did I mention that these two CD's are cheap as hell AND are a benefit? SW

(Devil Doll, PO Box 30727, Long Beach, CA 90853)

V/a- "Straight out of Burbank" CD

Two discs commemorating 25 years of the Bomp family of labels. This is definitely a best of disk with some absolutely classic tracks from the likes of THE ZEROS, DEAD BOYS, IGGY & THE STOOGES, WHITE FLAG, JEFF DAHL, SWELL MAPS, US BOMBS, MC5, JOHN SINCLAIR, WEIRDOS, STREETWALKIN CHEETAHS and more for a total of 45 songs covering three labels on two compact discs. SW

(Bomp, PO Box 7112, Burbank, CA 91510)

Jump Up
records | chicago

emusic
downloadable music

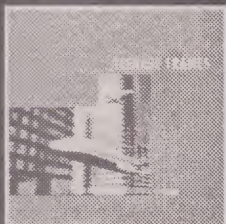
THE INCITERS
"Doing Fine" CD/LP

San Francisco 11 piece
burnin' up dancefloors
w/6T's Northern Soul



DEALS GONE BAD
"Overboard" CD

Boss 6T's
reggae/
rock steady
drenched
with organ



TEENAGE FRAMES
"1% Faster" CD/LP

"Steve Albini
rec punked up
power-pop rock
& roll like
The Clash vs
New York Dolls"

COMING IN 2000:
The Stand!: blues inf
rock/soul/ska.
The Porters (ex-Parka
Kings): blue eyed
shuffle soul.
The Eclectics &
Friends: the return of
rock/wave/punk.
Avail at Tower/
Borders/Wherehouse
+ all great indies

Jump Up
records | chicago

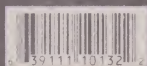
P.O. Box 13189
Chicago, IL 60613

Visit our HUGE
On-Line Catalog:
WWW.JUMPUPRECORDS.COM

ERRORTYPE: ELEVEN
AMPLIFIED TO ROCK



THE NEW ALBUM



OUT 1.11.00 ON SOME RECORDS



122 west 29th street 4th floor new york ny 10001 www.some.com some records

SUGAR SHACK



Estrus Records P.O. Box 2125
Bellingham, WA 98227 USA

Write for
a free catalog.

ES1267

ESTRUS!

Distributed by Touch and Go.

je. Majesty

www.some.com

send \$3 for 3 songs



Let me say that any zine reviewed here deserves credit; each zine here completed an entire issue, printed it and even sent it to us for review, a task that takes quite a bit of guts. I have already received our first multi-page letter from a zine that we have reviewed and want to stress that all these reviews are solely one person's constructive criticism and compliments don't mean that the entire world hates your effort. — Stefan Wild



1 through 4 half size

Armchair Revolution #1-5

At first I need to get the chip off my shoulder and conclude that just because there is postage due on something doesn't mean I shouldn't review it. I mean, hell I paid for it to get here I should at least enjoy it. I like how this is a zine slanted towards kids. I always thought it was cool how much stuff actually gets done by kids and I'm glad that some people recognize it. The editor is himself a 17-year-old and thus should know

exactly what exactly goes on. This one has some good, diverse writing as well as a full Food Not Bombs primer and an international contact list for FNB chapters which I thought brilliant, even though the said list is probably already out-dated. But the best part about this zine is that it gives you the feeling that something is being DONE, that things are going places. There's optimistic columns, questioning monologues, a request for help with an ARMCHAIR REVOLUTION tape comp and so much more.

\$1 ppd, 48 pages half size
copied

Johnnie, 348 Island Ave, East
Moline, IL 61244

Attention Deficit Disorder #8

Great to decent interviews with LEATHERFACE, FIFTEEN, KID DYNAMITE, NOTHING PROMISE and my personal favorite in this issue, Aaron from THE PROBE zine and records. This issue also holds the second edition of the ADD comics insert. This was a real riot this time focusing on various elements of white trash and following a mullethead's hairstyles over several years. There's also articles on toys (and ULTRAMAN), BEER and a good journal, from a few weeks in prison. Check it out.

\$3 ppd, 80 pages newsprint, glossy color cover
Dave, PO Box 8240, Tampa, FL 33674



Chasing Sophia #5

It's not often that my biggest complaint for a zine is the about the letter that comes with it. But a note saying, "... it's religious so you probably won't like it," isn't the best way to pass off your zine. Stick to your convictions my friend. Inside the zine we find intelligent writing with a Christian slant. Be proud of your work and people will read it.

55 cents, 16 pages half size copied
Joe, 5620 Baldwin Ct, Sioux Falls, SD 57108

Chumpire #116, #118, #121

If you don't know by now, Chumpire is the one-sheeted 'zine' of reviews and comments, which is a good resource when you take the last few issues and staple them together.

A stamp, one sheet paper
PO Box 680, Conneaut Lake, PA 16316

Comfort Creature #6

The first thing that I usually do when this shows up in the mailbox is skim through it to make sure my name isn't written anywhere. It's one of those things where you just want to cover your butt, you know? After asserting that I was in fact NOT projected as the villain in one of KAP's stories, it hit me that there was TYPE in this issue. Sure, it was only the intro that found itself spelled in straight faced letters and 11-point font (instead of the slightly leaning looped print that I've taken to many a handwriting analyst, but today's it's the intro, tomorrow it's stories, and sooner or later, this will be some 8,000 circulation newsprint scum like the rest of us. That's not the point of a personal zine now is it? But the writing in here is excellent, depicting Bukowski-like drinking tales (KAP really set himself up for that description), apologies to Wyoming, tales of old new years, lost love, new hope, and a hell of a good time along the way. I have to say that it's COMETBUS like at least once in this review because that seems to be THE yardstick with which personal zines are measure themselves. I can tell you whereas that is concerned, COMFORT CREATURE is a damn good read of a personal zine, and I've read my share of bad ones so I can be comfortable with that claim.

\$2 ppd, 48 pages half size with nice cover
Scott, PO Box 4251, Boulder, CO 80306

Creep #13

Punk rock man. Ranging from cut n' paste, to typed to handwritten, this presents a good mix and still maintains a great lay out. Interview in this one with absolutely no one you've heard of, just a character known as "Dangerous Dave." Instead you'll just read some articles, experiences, reviews and do a crossword (answers are even provided), and maybe even let some content shake you up like it should.

\$1 ppd, 62 pages half size
Jonny, PO Box 61, Setacada, OR 97023



Esoterra #8

"The Journal of Extreme Culture," or so the cover touts. It depends on what you consider extreme. I suppose it is indeed extreme, although the (un)usual subject matter is always exciting and entertaining, as well as thought-provoking. In this issue, we have interviews with Masami Akita, the driving force behind the legendary harsh electronic band MERZBOW, writer/artist Harry O. Morris, the final interview with Iain Sinclair before his untimely death (ritually murdered in a locale mentioned in his books), BRIGHTER DEATH NOW, and probably my favorite vocalist/ artist, spanning all forms of music, David Tibet of CURRENT 93. We also get a look into the mythos of Vril, the purported lost civilization (s) of Atlantis and/or Lemuria, with a look at the German nationalist and occult organizations that took a very serious perspective on this fabled lost

continent (s) and their civilization(s). An interview with Thomas Ligotti sets us up for a subsequent bit of horror fiction, which is refreshing to that genre, being very fragmented and working outside of linear time. It puts a serious edge to the story line and will definitely whet your appetite for more Ligotti. And lastly, but definitely far from the least, we get the third installment of Robert N Taylor's in-depth look at The Process Church of the Final Judgment, which has been a major study/ interest of mine for over four years now. Of course there's myriad more, but it's my suggestion that you seek out a



copy for yourself, it's well worth it. (If anyone reading this issue has access to issues #1-5, please contact me!) (CB)

\$7.50 ppd, 60 fat pages (email: 76032.1300@compuserve.com)
Chad, 410 E Denny Way #22, Seattle, WA 98122

Flipside #120

I'm not saying that this is rigged or anything, but it seems like RITH and Flipside are always headed in the same general direction. One month I do Winston Smith, the next they do too. One month I do LEATHERFACE and HOT WATER MUSIC, and guess where you can read more from those two this time? #120, Flipside continues to be a great zine with good writing but has been seriously jeopardized by a recent lack of funds and we might be watching early indications of a great zine on it's way out, a sad view indeed.

\$3 ppd, >100 pages newsprint with some color and glossy cover
Al, PO Box 60790, Pasadena, CA 91116

Hobby Broadcasting

This appears to be a great resource for those individuals in the world of "Pirate Radio." Not only is there plenty of broadcasting news, articles on AM, the history of radio and a good interview with the folks behind the FREE RADIO NETWORK, there's tons of ads selling anything and everything for radio enthusiasts. The punk connection is made in the reviews, but the rest makes it just a straight-forward reference for the short wave junkie in all of us.

\$3.50, 52 pages paper with glossy cover

PO Box 642, Mont Alto, PA 17237

Law of Inertia #6

This is shaping up considerably. Interviews with BRAID, THE GREY AM, TIME IN MALTA, AMERICAN STEEL, GOOD CLEAN FUN, AFI, PLANES MISTAKEN FOR STARS, ALKALINE TRIO and SAVES THE DAY. And what's best is that they're (for the most part) GOOD interviews. They're not afraid to do multi-page interviews and get into good conversations. There's also tons of reviews in the punk/ emo/ hardcore genre and entertaining "10 Records that changed the way I thought about music" pieces that are honest and that's what makes them good. Even though we all know what kind of music is popular right now among the hipsters, the authors are not hesitant in admitting what music REALLY changed their lives. The lay out is good (artsy) and the content is good as well, so check it out.

\$3 ppd, 112 pages newsprint with glossy cover
Ross, 205 Dryden Rd, Suite 154,
Ithaca, NY 14850

The Leviathan #3

I had better watch out what I say about the Leviathan this time around. If not, I might be faced with reading a letter addressed to myself like the one found in this the third issue. The letter is perhaps worth it alone but alas accounts for less than 5 percent of the actual content. The highlight is a section of pages devoted to telling stories about Editor Mie and his troublemaking friend Tim,

but there's also an interview with ONE MAN ARMY, reviews of the two previous issues of the Leviathan, an interview with a couple of Salt Lake City skateboarders and some more stories. If you're a fan of hand written zines then you'll get a kick out of "Why I'm Learning Sign Language" which basically ends up as an explanation of the benefits of pretending to be deaf. This is shaping up to be a better zine, if only the editor didn't print so many damn pictures of himself. ©

\$1 or stamps, 24 pages, half legal copied
Mike, 2484 Willow Hills Dr, Sandy,
UT 84093

Midget Breakdancing Digest #14

Midget Breakdancing seems to have settled into a comfortable size and format with this issue. Good interviews with JOE STRUMMER, GET UP KIDS, and ACROBAT DOWN. Decent interviews inside the heads of 247 ZINE and SAUL GOODMAN (two online places) and a quickie GARRISON interview. But alas, this is also the last issue of MDB and we're given a couple of columns of explanation and reflection as well as a MBD bibliography that I thoroughly enjoyed.

\$2 ppd, 48 pages newsprint
Stuart, PO Box 2337, Boulder, CO 80306

Moral Majority #4

More good coverage of the crust and dirty punk power violence genres in this issue of Moral Majority. Once again, a discography and complete info on this issue's band BURNED UP BLED DRY. A "What Would Eazy- E Do?" guide and "Chaos Punk and Pop Punk" dictionary will help educate you fools. The best part is the printing of the Unabomber's Manifesto and the "3 Days of Grimple" journal which shed some light on the active scene in south central Colorado. If you're a fan of these genres then you'll have already made a note to pick this up.

\$1 ppd, 38 pages full size and copied
Will, 611 Marine St, Boulder, CO
80302

Motion Sickness #8

This is a good magazine that looks like it should be in its twentieth issue rather than it's eighth. Good diary from Phil's trip up to the Milwaukee Metal Fest. I think that the annual festival is something that everyone has joked about going to at least once, and so it's great (for those of us who haven't made the trip) to read his own personal account. There's also a couple of decent but short interviews with DISCOUNT and

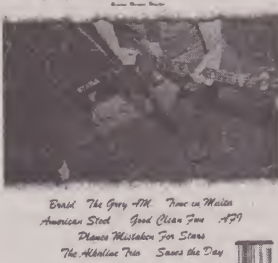
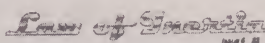
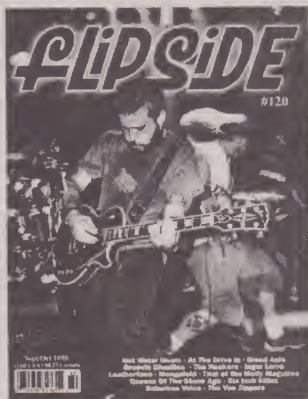
DIGGER as well as an IRON MAIDEN album recap as told by an old Maiden member. Lots of good columns/ articles on everything from Animal Testing to the city of St Louis and all that lies in between, as well as reviews of records, zines and books.

\$2 ppd, 80 pages newsprint
Phil, PO Box 24277, St Louis, MO 63130

Revenge Of The Nerds #3

ROTN is getting bigger and better. Better in that they use their space much more efficiently. There's a good interview into the head of SPAZZ/ SLAP-A-HAM's Chris Dodge, as well as interviews with the VOODOO GLOWSKULLS and WAIFFLE. My favorite part is the use of graphics throughout the zine, from pictures to layout, they are effectively making the most of their format. There's also zine and record reviews along with a quick column.

28 pages, half size and copied
Brian, 111 Shady Ct, Longwood, FL 32750



Skratch #44

My biggest problem with Skratch is that they taken everything and developed a formula for their zine. There's a review for every advertising label, whether it's a record review or show review. The bands interviewed are good bands but may be interviewed solely so they would take out a song on the Skratch CD. And every interview is exactly two pages long. You'd think there wasn't a band in the world that had any more to say. THE MISFITS, ELECTRIC FRANKENSTEIN, YTHE UNDEAD, VODOO GLOW SKULLS, EYELID, TOMBSTONE BULLETS, WORKIN STIFFS BLUE BALLS, DANCEHALL CRASHERS, SLIGHTLY STOOPID and BOUNDER are all interviewed in this issue. Then there's a coupla columns, classifieds and more reviews. The huge southern California circulation is a definite attraction and I'm sure that this is a great benefit for bands/ trying to make it big there, it's just that it might not work for the rest of us.

\$2 ppd 92 pages newsprint with glossy cover
Scott, PMB #223 17300, 17th St Suite J, Tustin, CA 92780

Sore #9

As every issue comes and goes, Sore is starting to grind some regular look and style into its readership's minds. The layout isn't breath-stopping, but it calls attention to what's important and then makes the writing clearly stare up at you and demand to be read. There are no interviews to distract or attract your attention, just a few handfuls of columns from several different writers, 2 of them being past or present RITH writers (KAP and Mikey Odeh). There's also plenty of reviews with a convenient "x" rating system.

\$1 ppd, 40 pages half size and copied
Taylor, PO Box 68711, Virginia Beach, VA 23471

Suburban Voice #43

Tons of interviews from the likes of AUS-ROTTEN, BOILING MAN, BROTHER INFERIOR, KILL YOUR IDOLS, OXYMORON, ECONOCHRIST and several more. This one also comes with a 20 track CD of exclusive material from bands like ANTI-FLAG, THE FREEZE, THE BOILS, SUBHUMANS and more. You know the deal, this is filled with smaller font (which I love) space-efficient writing EVERYWHERE.

\$5 ppd, >100 pages newsprint with CD
AI, PO Box 2746, Lynn, MA 01903

Teenybopper #3

TB is back with features (not interviews, features) on H2O, DILLINGER FOUR and ANTI-FLAG. There's also joke interviews with both Ricky "Slayer" Martin and Britney Spears, an "Are you a Bitch?" survey, some 25 reasons lists, artwork, poetry, reviews, you know the score. I like the 'features' idea, it just needs to be expanded upon and not something that anyone could write after having seen the band play once in concert sort-of-thing. If you're lacking for humor and can't come up with your own then this is a good

place to start.

\$1 ppd, 40 pages of newsprint
Thorin, PO Box 62, Lyons, CO 80540

Throwrug #24

THROWRUG is back with pieces like "An interview with Jim" and their signature record reviews. If you don't know by now, the 'Rug takes a handful of people, throws in a record and then gives the initial reactions from each person, which are sometimes entertaining and sometimes too quick to issue blame or praise. And if you like reviews, there's plenty more with enough book, movie, and zine reviews to keep most literate third world citizens busy for a week. Good writing and one of the best zines around in this format make this one that you'll want to check

\$2 ppd, 60 pages half size with a thicker cover
Karlos, PO Box 3155, Bellingham, WA 98227

Tight Pants #6

This is another one of those zines that you start to see around more and more and then they announce they're taking a break (hey, I'll avoid the relationships metaphor). This time it's because of taking some time off of college. Here you'll find so many columns/ articles that you won't know where to start and will no doubt end up flipping the pages and plopping your finger down, and reading whatever it is, much like the preferred process of selecting a prank phone call victim in the phonebook.

2 stamps, 48 pages, half size
Maddy, 2208 N 72 Street, Wauwatosa,

WI 53213

UGLY AMERICAN



\$5 ppd, 210 pages, bound
Greg Chapman, PO Box 264, Little Silver, NJ 07739

Yardwide Yarns #7

This was a great zine! I was completely engulfed in it from my bus ride from the post office all the way until the last page was turned. Here, you can follow Jessica through her marriage and pregnancy right alongside a nice EYELINERS interview and sketches from the lady's room. There's also a great three-part piece "Woman Is" which I enjoyed reading as it offered me a little insight on the opposite sex. Check it out.

A stamp or more, 64 pages quarter size
Jessica, PO Box 12839, Gainesville, FL 32604

ONE MAN ARMY

THE NEW ALBUM
'LAST WORD SPOKEN'
OUT MARCH 20th

Adeline
REC.

Send a SASE for our new catalog
ADELINE RECORDS 5337 COLLEGE AVE. #318
OAKLAND CA. 94618 WWW.ADELINERECORDS.NET

Adeline...
Y2Heiko

NOW AVAILABLE FROM MORDAM DISTRIBUTION!

DON'T MISS THE ROCK SHOW!

- 02.15 San Francisco, CA
Bottom of the Hill
- 02.16 San Jose, CA
Cactus Club
- 02.17 Ventura, CA
Skate Street
- 02.18 Anaheim, CA
Midtown Record Release
Chain Reaction
- 02.19 Pomona, CA
The Glasshouse
- 02.20 Canoga Park, CA
Cobalt Cafe
- 02.22 Mesa, AZ
Nile Theater
- 02.25 Houston, TX
Emo's
- 02.27 Lafayette, LA
Bucknutt's Skate Ranch
- 02.28 New Orleans, LA
Underground Sounds
- 03.01 Pensacola, FL
Slaggo's
- 03.02 Jacksonville, FL
Jack Rabbit's
- 03.03 Ft. Lauderdale, FL
Fu Bar
- 03.04 St. Pete, FL
State Theater
- 03.05 Tallahassee, FL
Cow Haus
- 03.07 Winston Salem, NC
Uprising
- 03.09 Wheaton, MD
Phantasmagoria
- 03.12 Long Island, NY
Swing Set
- 03.14 Boston, MA
Middle East
- 03.15 Buffalo, NY
Showplace
- 03.16 Pittsburgh, PA
Millvale Ind. Theater
- 03.17 Cleveland, OH
Grog Shop
- 03.18 Detroit, MI
Detroit Festival

GET A FREE CD SAMPLER!

send this ad along with
2 stamps to: po box 55234
sherman oaks, ca 91413



www.DriveThruRecords.com

LISTEN TO SOUND CLIPS!



CD "Halfway Be Here And There" In Stores Now



CD "S... World, Lose The Girl" In Stores Today!

E-BAY can't satisfy your need for insight into the best bands in rock 'n roll? Have we got a solution for you:

All back issues have very limited quantities, please list alternates. Also make all forms of payment out to Stefan Wild and not RITH.

#6- RITH makes the jump to newsprint while still trying to maintain our cut n' paste sincerity. Interviews with the BOUNCING SOULS, GOOBER PATROL, THE BROADWAYS, FERGIE MERT, MAILORDER CHILDREN, Petrol Apathy (is Dan a very bad man answered); Ross Haenfler cover; Food Not Bombs Denver; Straightedge; Police Treatment. - 40 pages

#7- The Skinhead Issue- lots of anti- racist and skinhead info and columns. Interviews with THE FORCE, LUNA- CHICKS, ELECTRIC SUMMER, THE 8 BUCKS EXPERIMENT, THE COMMERCIALS. "Is Marching Band Punk Rock?" debate; "Essence of a Generation" poem; art by Eric and Ross; music and zine reviews. - 48 pages

#8- Interviews with HAGFISH, DIESEL BOY, PIETASTERS, JUDGE ROUGHNECK, ARMCHAIR MARTIAN; Punk Pop; Chumbawamba discussion; Skinhead, Ska and Scooters columns; art by Ross and Eric; Nick Maas' column returns; much more. - 48 pages

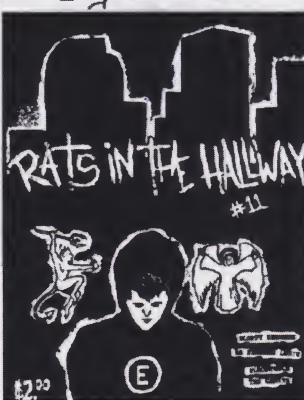
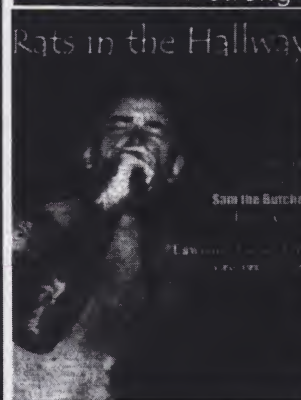
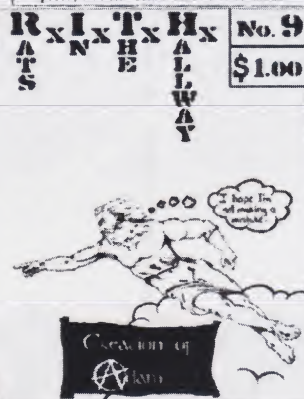
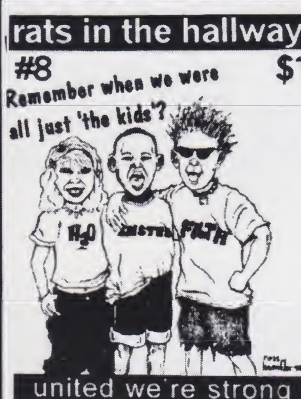
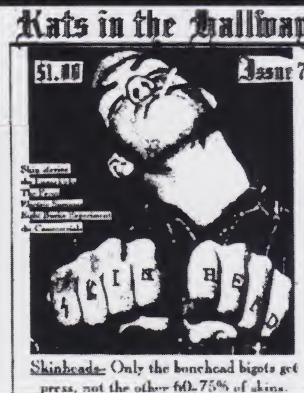
#9- "Is the Warped Tour Evil or Not?" interviews with FURY 66, LESS THAN JAKE, TILT and MXPX; Chumbawamba responds; Mike and Sue's not-so-average-relationship; Punk Pop Christian Beansprout; Corey Skanker; Evan O'Meara; Mike McCabe; Double cover madness by Ross Haenfler; music and zine reviews; and a whole lot more fun on newsprint! - 48 pages

#10- Interviews with AGNOSTIC FRONT, BILLYCLUB, TILTWHEEL, SAM THE BUTCHER, EARTH CRISIS, SHOGUN, LAWRENCE FERLINGHETTI (Beat writer), and NEW RED ARCHIVES. Columns from Comfort Creature Kap, Justin Vamped, Punk Pop, Silent Majority, Free Mumia, Seth Ferranti and tons (I mean tons) more. - 56 pages

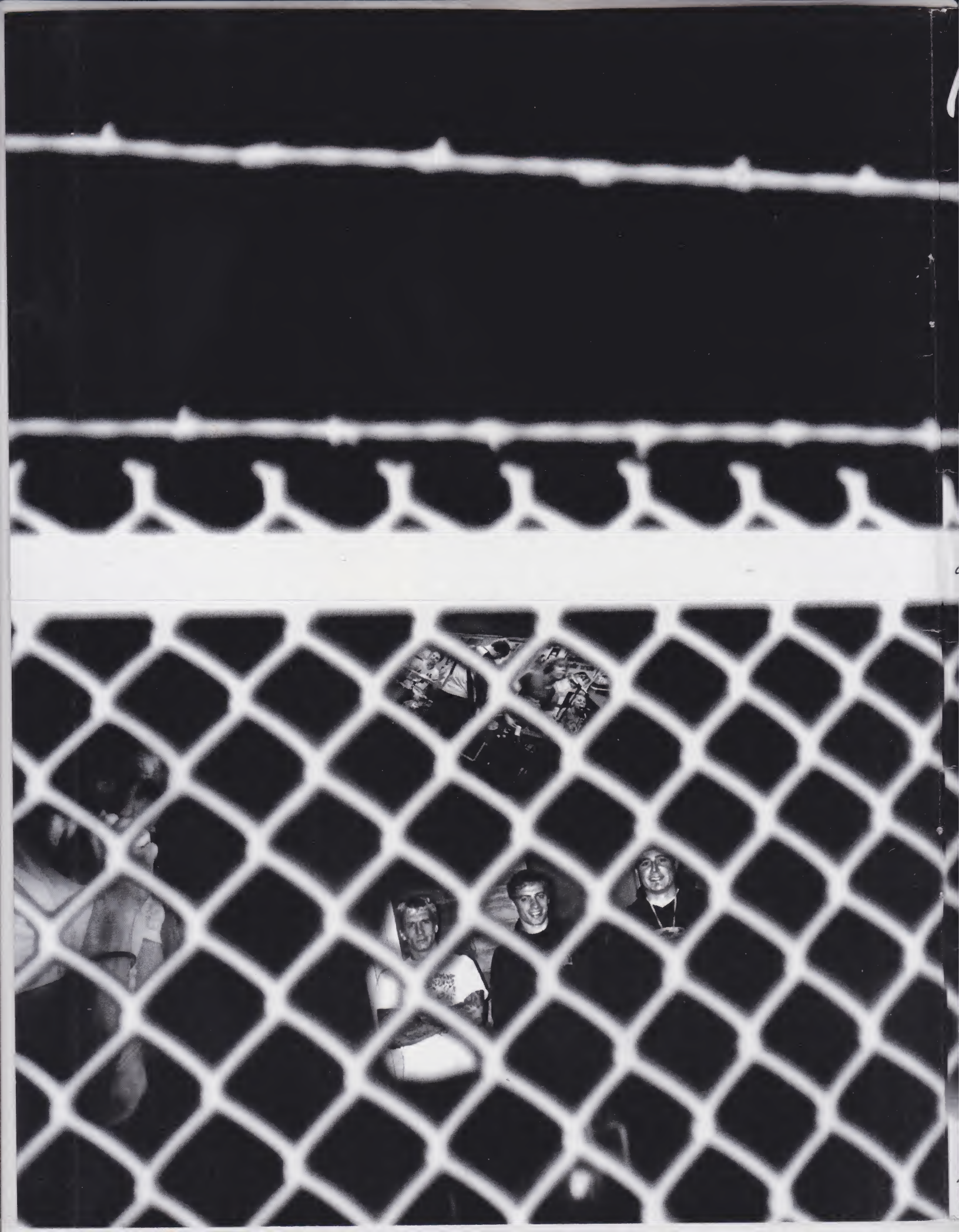
#11- Interviews with SLOPPY SECONDS, 88 FINGERS LOUIE, FLOORPUNCH, THE GAMITS and a crazy KILL ALLEN WRENCH story. Great columns by Punk Pop, Comfort Creature Kap, Seth Ferranti, Justin Vamped, Mike McCabe Dave Paco, Phil, Dan Butcher and Eric Blacklist. There's art by Ross and Eric and the cover was done by Dave Paco. There's even a Leatherface article and discography. - 68 pages

#12- Interviews with OXYMORON, ONE CAR PILE-UP, collagist WINSTON SMITH, cartoonist TED RALL, and the MESSYHAIRS. Columns from Seth Ferranti, KAP, Dan Butcher, Punk Pop, Megan Briggs and a great story by Kris Daub with pictures from Stefan and art from Ross and Rasmussen. Much, much more! - 84 pages

#13- The summer tour issue following three guys across the Midwest. Features a comprehensive tour diary and interviews with DILLINGER FOUR, HOT WATER MUSIC, DISCOUNT, CLEAR and the amazing LEATHERFACE. Plus so much more. - 84 pages



#6 - #10 = \$1ppd #11-#13 = \$2ppd or, any 3 issues for \$3ppd #14 + = \$3ppd



1. CONSUMED
2. THE GAMITS 3. OVER IT 4. AS
FRIENDS RUST 5. THE DWARVES 6.
UNCLE AL 7. SAVES THE DAY 8. MIDTOWN 9.
TURNED DOWN 10. GRADE 11. CRISPUS ATTACKS 12.
MAN WITHOUT PLAN 13. OSKER 14. DIVIT 15. ALKALINE
TRIO 16. THROWAWAY GENERATION 17. QUALM 18. TWO
THIRTY EIGHT 19. STILL LEFT STANDING 20. SNAPCASE
21. FIT OF ANGER 22. ONE SIZE FITS MOST 23.

RITH #14

RAT
HEHALLWAY SINT

BOUNDER 24. DOWNWAY 25. A NEW FOUND
GLORY 26. NAKED RAYGUN 27. LINK
80 28. HOMELESS WONDERS
29. EIGHT BUCKS

